VOGUE

SEPT. 15

IN THIS ISSUE:

NEW FASHIONS FOR FLATTERY

ADVANCE
RETAIL
TRADE
EDITION



NEW WARDROBE IN VOGUE PATTERNS

NEWS IN SHOES, STOCKINGS, BAGS, GLOVES

INCORPORATING VANITY FAIR
50 CENTS

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STYLE
CRAFTSMANSHIP

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100% VIRGIN WOOL
©

Look for this label... it identifies the finest woolens in the world

FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

VOGUE

SEPTEMBER 15TH, 1952 TRADE EDITION

HOW TO USE THIS ISSUE:

Make "Fashions for Flattery" a theme for your own merchandise.

Emphasize the importance of new colours and textures in relating shoes, stockings, bags and gloves to the entire costume.

In advertising, displays and sales training

QUOTE VOGUE AND SELL

your merchandise with the authority of

SEPTEMBER 15TH VOGUE

fashion points

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SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

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VOGUE, SEPTEMBER 15, 1952, VOL. 120, NO. 5

FIT THE FOUNDATION TO THE FASHION

SALES TRAINING

This year, the selling staff in your foundation department should fit each customer with the right amount of support she needs for her new fashion figure. VOGUE SAYS: "The narrower line—new fashion direction." This autumn, your customers' attention will turn to well-fitted garments to support the new line in fashion.

There are three versions of the new fashion line, all aiming toward slimness:

THE LINE	THE FIGURE
1. *Narrow and straight.*	**1.** "A columnar line that attenuates the figure." The hips are longer, smoother, and slimmer.
2. *Narrow but shaped.*	**2.** "A body-conscious line that suggests the figure strongly." The whole torso slim, moulded, and curving.
3. *Standaway shapes, cut from naturally firm fabrics.*	**3.** "A slim figure moves around inside a swing of fabric."

FOR MORE COMPLETE DETAILS ON THE NEW NARROWER LINE, SEE SEPTEMBER 1ST VOGUE'S LEAD STORY ON THE AMERICAN COLLECTIONS

To arrange for direct tie-in selling, meetings can be held with your foundation and ready-to-wear sales staffs to exchange news of fashion silhouettes and related corset constructions. Or "flyers" sent regularly between these departments can summarize the new garments needed to support new silhouettes.

Accessories can help to sell foundations. For instance, a strapless black lacy corselette could be effectively displayed with evening accessories: a delicate lacy fan, stripling sandals, rhinestone jewellery—to set a particular time-of-day mood. Alert accessory sales staffs when accessories are displayed in the corset department.

Refer to September 1st Vogue's double-page spread on the three basic types of corset construction and to pages 182-183 this issue for further foundation news.

DISPLAY FOUNDATIONS

In corset department displays, dress mannequins in fashions with new silhouettes from your ready-to-wear collections. With each figure, display the correct corset which will support the line of the fashion. In display card copy, point up the special functions and construction of each garment, telling why it underlines the shape of the ready-to-wear fashion.

In window cases, display newest accessories for a specific time of day and include a foundation which is designed with details related to the accessories. For instance, a girdle embroidered with flowers might be placed with gaily printed cotton gloves, a pastel scarf, necklaces of pearls and coloured stones. Imaginative accessory correlation with foundations can stimulate customer interest in various garments for many fashion occasions.

In a main window, pin foundations to the backdrop behind related ready-to-wear fashion figures. Perhaps arrows could point out the particular part of the garment (hips, waist, ribs, whole torso) that is especially constructed to follow the line of the fashion.

ADVERTISE FOUNDATIONS

The focus of many advertisements will be the important silhouette changes in autumn fashion, and here the new related needs for figure control can also be stressed, particularly slimmer hips. You might include a sketch of an appropriate girdle with each fashion figure drawn or photographed in a newspaper advertisement. A circle on the fashion figure could show the portion of the body brought under special control by the foundation sketched.

A new foundation could be effectively shown in the "ear" of an advertisement of ready-to-wear fashions, with copy pointing up the particular control that the garment's construction gives, underlining the fashion silhouette.

SALES CONVERSATIONS

Repeated mention should be made of types of foundations generally needed for different age-groups. These, then, can be related to the young or more mature fashions that customers will be wearing. A heavier figure will need more support, such as a well-boned foundation, than the younger figure wearing a similar silhouette.

In promotions of foundations, sell fashion, and your customers will have a new attitude toward buying. More sales of better fitting foundations will mean, in turn, more customer interest in the new silhouettes in ready-to-wear fashions.

● ADDITIONAL COPIES of these pages for the selling personnel in your foundation and fashion departments and your advertising and display directors are available at $2.00 per 100 copies.

Write: **VOGUE MERCHANDISING SERVICE,** 420 Lexington Avenue, New York 17, N. Y.

TO SELL FASHION, QUOTE

VOGUE

YOUR RELEASE DATE: SEPTEMBER 16TH

Use these quotations in your advertising and/or on window or departmental cards

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 12" x 15" unmounted display sheets *b. on 5" x 7" tent cards for counters*

Fill in the number wanted in each size and return this coupon to us, please (9/15)

VOGUE SAYS: *"New fashions for flattery"* a ☐ b ☐

VOGUE SAYS: *"Evening flattery in black and white"* a ☐ b ☐

VOGUE SAYS: *"The white, furry hat—fashion for flattery"* b ☐

VOGUE SAYS: *"The cling of crêpe—here's flattery"* a ☐

VOGUE SAYS: *"The sculptured look of jersey—here's flattery"* a ☐ b ☐

VOGUE SAYS: *"New facts about shoes—highly coloured"* a ☐ b ☐

VOGUE SAYS: *"The day of the red shoe—every day"* a ☐ b ☐

VOGUE SAYS: *"Brown shoes—with wheat tones, grey, black and white"* a ☐ b ☐

VOGUE SAYS: *"A change in stockings—more sheer, a little darker"* b ☐

VOGUE SAYS: *"Related accessories give point to your costume"* a ☐ b ☐

VOGUE SAYS: *"Camel's hair and white—strong town fashion"* b ☐

VOGUE SAYS: *"Suit situation—easing up"* a ☐ b ☐

VOGUE SAYS: *"Moulded foundations—making new figures"* a ☐ b ☐

VOGUE SAYS: *"The young nillionaire is devoted to jersey"* a ☐ b ☐

VOGUE SAYS: *"The shorter raincoat—memo to men"* a ☐ b ☐

NAME_____

STORE NAME_____

STREET_____

CITY_____ ZONE_____ STATE_____

Vogue Merchandising Service,
420 Lexington Avenue, New York 17, N. Y.

PRINT THESE "VOGUE SAYS" QUOTES ON YOUR OWN DISPLAY CARDS

To sell fashions for flattery

VOGUE SAYS: "A deep collar of fur frames the face with flattery"
VOGUE SAYS: "A feathery turban bares the brow for flattery"
VOGUE SAYS: "A curve of jewels at the throat—sparkling flattery"
VOGUE SAYS: "Jewels cascading from the ears—glittering flattery"
VOGUE SAYS: "The sheath with fringe—flattery in motion"
VOGUE SAYS: "The tango dress: revealing, concealing"
VOGUE SAYS: "Flattery in white—the soft Angora hat"
VOGUE SAYS: "The suit with the slender feminine curve—all flattery"
VOGUE SAYS: "White brocade with black for evening—young flattery"
VOGUE SAYS: "A black Angora hat—dipped, spangled"
VOGUE SAYS: "Silky furs on bare shoulders—here's flattery"
VOGUE SAYS: "The bloom of white satin—evening flattery"
VOGUE SAYS: "The flattering flow of white chiffon"
VOGUE SAYS: "The chiffon stole to flatter bare shoulders"
VOGUE SAYS: "The new ball dress—slender, curved"
VOGUE SAYS: "A new ball dress—a pillar of black velvet"
VOGUE SAYS: "The pale glow of pearl-grey satin—evening compliment"
VOGUE SAYS: "Rhinestone earrings—long and tremulous"
VOGUE SAYS: "Sparkle against the skin—here's flattery"

To sell the news in shoes and stockings

VOGUE SAYS: "New stockings, more and more transparent"
VOGUE SAYS: "Chameleon stocking shades pick up the costume colour"
VOGUE SAYS: "Brown calfskin—to wear with brown-to-cream tones"
VOGUE SAYS: "The brown shoe—wonderful with wheat tones"
VOGUE SAYS: "Brown shoes—new choice for grey"
VOGUE SAYS: "Tan calfskin shoes—good news with grey"
VOGUE SAYS: "The brown calfskin shoe—to be worn with black"
VOGUE SAYS: "The red shoe harmonizes with grape tones"
VOGUE SAYS: "The red shoe—right for black and white tweed"
VOGUE SAYS: "Red's the shoe for camel-colour"

To sell the new bags, gloves and accessories

VOGUE SAYS: "Simulated topaz with a dusky glow"
VOGUE SAYS: "Choose a black velvet bag for a black taffeta dress"
VOGUE SAYS: "The new suede bag—big and square"
VOGUE SAYS: "Horizontal bag—counter-line for narrowness"
VOGUE SAYS: "The editor's satchel with tweeds"
VOGUE SAYS: "Cream coloured gloves with a black wool suit"
VOGUE SAYS: "Ivory pigskin gloves—with black and white tweeds"
VOGUE SAYS: "Short satin gloves—with evening glitter"

To sell other fashions for flattery

VOGUE SAYS: "Alaska sealskin—famous for flattery"
VOGUE SAYS: "Topaze mink—new golden magnificence"
VOGUE SAYS: "This year's coat and dress—subtly compatible"
VOGUE SAYS: "The complete costume—distinguished fashion"
VOGUE SAYS: "White chiffon—soft word for the throatline"
VOGUE SAYS: "Black and white tweed begins its fashion heyday"
VOGUE SAYS: "Garnet red velvet—after five flatterer"
VOGUE SAYS: "Dress and coat-weight jacket—new outdoor principle"
VOGUE SAYS: "The cardigan jacket—unpinched, unpadded"
VOGUE SAYS: "Wear a white fur collar on a black satin dress"
VOGUE SAYS: "Ivory brocade makes a high powered dress"
VOGUE SAYS: "The late-day shirtwaist in black taffeta"
VOGUE SAYS: "The shirt dress in jersey, fluid flattery"
VOGUE SAYS: "The soft suit—fitted slightly, not tightly"
VOGUE SAYS: "Newly important—the winter suit of coat-weight wool"

To sell the news in beauty

VOGUE SAYS: "Look of the fair—gently coloured complexion"
VOGUE SAYS: "New formula for beauty—lipstick with a high polish"
VOGUE SAYS: "A colour shampoo—beauty jewel"
VOGUE SAYS: "With a pale complexion, a vivid lipstick"



WILLIAM HELBURN

BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

Fleece Plaidcoat Exclusive $195

Fittingly perfect, our coat with the air of a seasoned traveller. Single-breasted, in a heavenly-soft wool and alpaca fleece, plaided in red and black or taupe and black, curving collar and cuffs of pitch-black rayon velvet. Sizes 8 to 16. Coat Salon, Second Floor.



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flatters
a girl
like a

Jantzen®

padded bra

. . . add this marvelous new
Jantzen "plus bra" to your life . . .
and suddenly you're wonderful
. . . with lovely new curves . . .
lovely new rhythm . . . the loveliest
new pride in your figure.
"Plus-contours" are lightest
airfoam rubber built right in,
no ridges to show. Finest
broadcloth or absorbent nylon,
A and B cups, sizes 32 to 38
. . . 3.95 . . . strapless 5.95.

Jantzen Foundations, Empire State Building, New York

Vogue
September 15th, 1952

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Vol. 120, No. 5
Whole No. 1895



George Platt Lynes

Present—Perfect

Sheer wool Bendel Original with a "just right" knack. Modeled "corselette bodice," straight-swing skirt, stand-offish neckline into which is tucked a contrasting cowl. Yarn-dyed grey, wine, black... for immediate wear, $135.

Henri Bendel
10 WEST 57
NEW YORK 19 NY



I NEVER DREAMED I'D LOOK THIS YOUNG AT MY AGE

I'd often wondered how I would look as I grew older... wondered how long my skin would remain soft and smooth and youthful-looking. But — no need to wonder now... my Revenescence-cared-for-skin belies the years more beautifully than even I had ever hoped.

as a cream as a liquid as a mask

Revenescence by

Charles of the Ritz



HANDSOME CAB-COAT . . .

BONWIT TELLER

an Edwardian
cabby's coat, trim and terrific. Done by Monte Sano
in Forstmann astrahkan 275.00 sorry, no mail orders
New York Chicago Cleveland Boston White Plains



THE LARRY ALDRICH TOUCH always makes the *new* silhouette a *becoming* silhouette. For late day, silk peau de soie in pale water color for under dark furs, turns you into a fragile Fragonard beauty, *110.00*. At stores that know fashion. Bonwit Teller, New York; I. Magnin, California; The Fashion, Houston.

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

THE SIDE-EMPHATIC FEATHER-WEIGHT WOOLEN SHEATH, BIG POCKETED, BIG BUTTONED; WRAPPED IN BACK FOR SLIM LINE. OMAR KIAM OF BEN REIG. $195.

TONI FRISSELL

ALSO AT DE PINNA, N. Y.





We point with pride to

the tiny look of your foot in **diminuentoe**

with our new stiletto heel

andrew geller

exquisite footwear

18 west 57th street, new york city
and one leading store in your city


HAT BY MR. JOHN
Miron
The Boylin coat, caped and shaped—in Fabalaine,
Miron's curly-topped worsted coating. 100% virgin wool.
Miron Mills, Inc., 51 Madison Ave., New York, N. Y.

LOOK!

Your leg has a figure, too
from every point of view in
Beautiful Bryans
the form divine
in stockings . . . new
Grand Illusion Colors



Beautiful Bryans

. . . always a shade ahead!

SEE!

the shapely look of legs
elegantly set in
"Sherry Topaz"... color of
topaz sparkling in
sherry wine....
illusively flattering
....like mink and jewels!

PHOTO: BLUMENFELD MUTATION MINKS: MAXIMILIAN © BEAUTIFUL BRYANS, INC., CHATTANOOGA 1, TENN

junior accent has a way with Natona® Fabrics



HATS BY MR. JOHN

Eloquent, supple fabrics, NATONA-knit for fabulous fashion feats, in two scene-stealing dresses by JUNIOR ACCENT . . . at left, orlon-and-worsted jersey . . . permanently pleated . . . in heather gray or beige . . . about $40; at right, a full-bodied 9-ounce knitted wool flannel . . . in daring red, caramel, greige, jet black with black blouse . . . about $35 . . . both 7 to 15. At Best & Co., New York; Hutzler's, Baltimore; Winkelman's, Detroit; Stix, Baer & Fuller, St. Louis; Adler's, Kansas City; H. Liebes, San Francisco; The Fair, Ft. Worth.

Natona MILLS, INC.

A DIVISION OF NATIVE LACES & TEXTILES, INC.
261 FIFTH AVENUE, NEW YORK 16, N. Y.

swagger trotteur, radiant in the blue-taupe of emba* lutetia gunmetal mink. ritter bros., 224 west 30th street, new york, n. y.
wm. h. block co., indianapolis • r. h. stearns & co., boston



emba lutetia gunmetal mink

designed by **ritter bros.,** new york

jewels—CARTIER hat john p. john *® mutation mink breeders association



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FURS BY MAXIMILIAN
SUIT BY GLENHUNT

Our ribbed worsted in a soutache-trimmed suit for day and late day. For color excitement, this red; or purple or green. It's beautiful, too, in taupe, in navy, and in black. Sizes 10 to 16. About **$110.**

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LORD & TAYLOR, New York
JULIUS GARFINCKEL & CO., Washington, D. C.

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Broadway at 41st Street, New York 36, New York



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MARSHALL FIELD,
Chicago

I. MAGNIN,
all stores

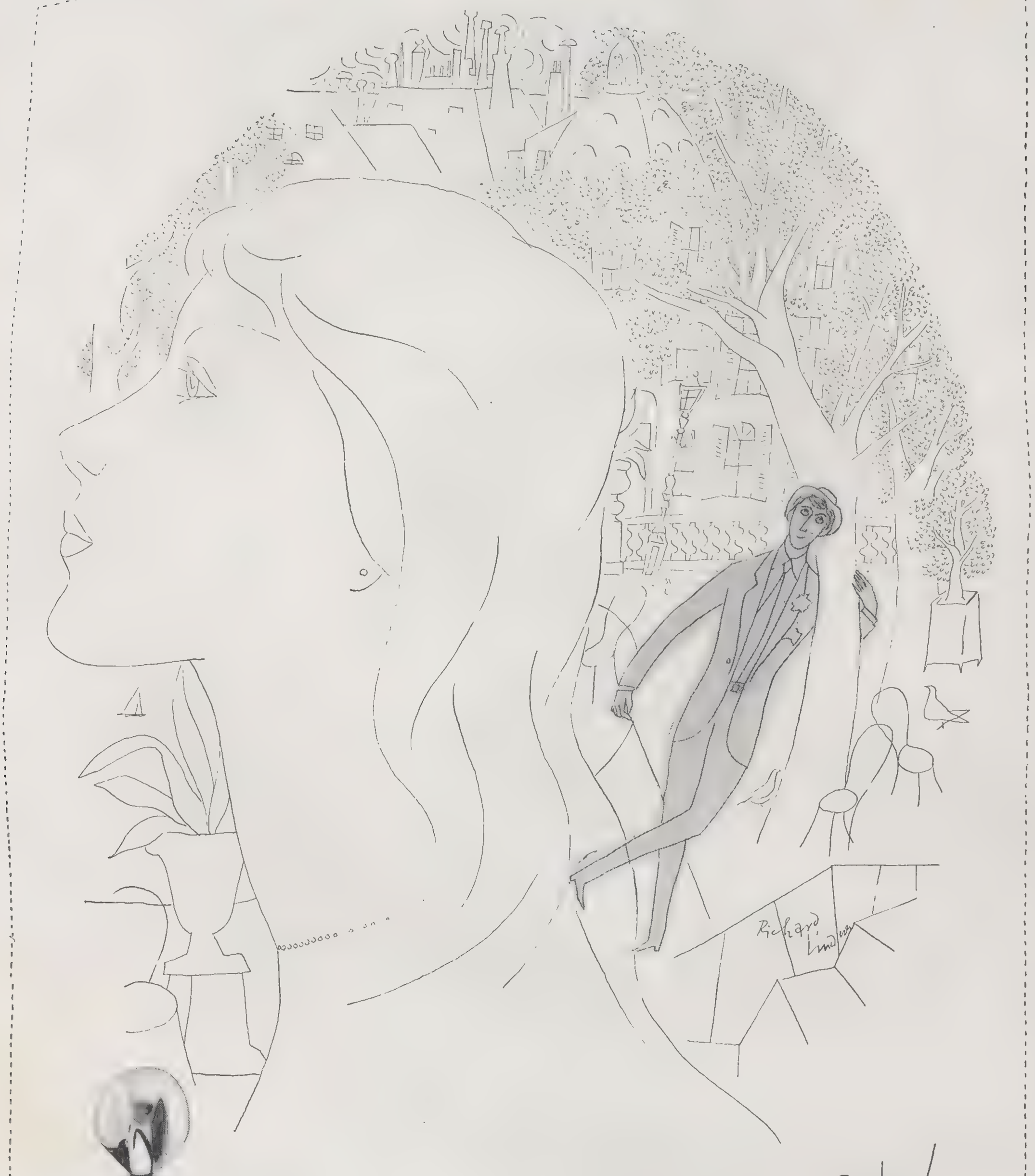
A MILGRIM original

MASTERPIECES both...

Our plumb line sheath . . . superb in rayon crepe . . .
black, brown, rust, red and green . . . about $90

The cloche, a Milgrim exclusive, in lustrous soleil. $30

(and Count Pulask's champion poodle, Masterpiece)



Someone lovely has just passed by!



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PARFUM $3 TO $35 EAU DE TOILETTE $3 & $5 PLUS TAX

that ayres look—

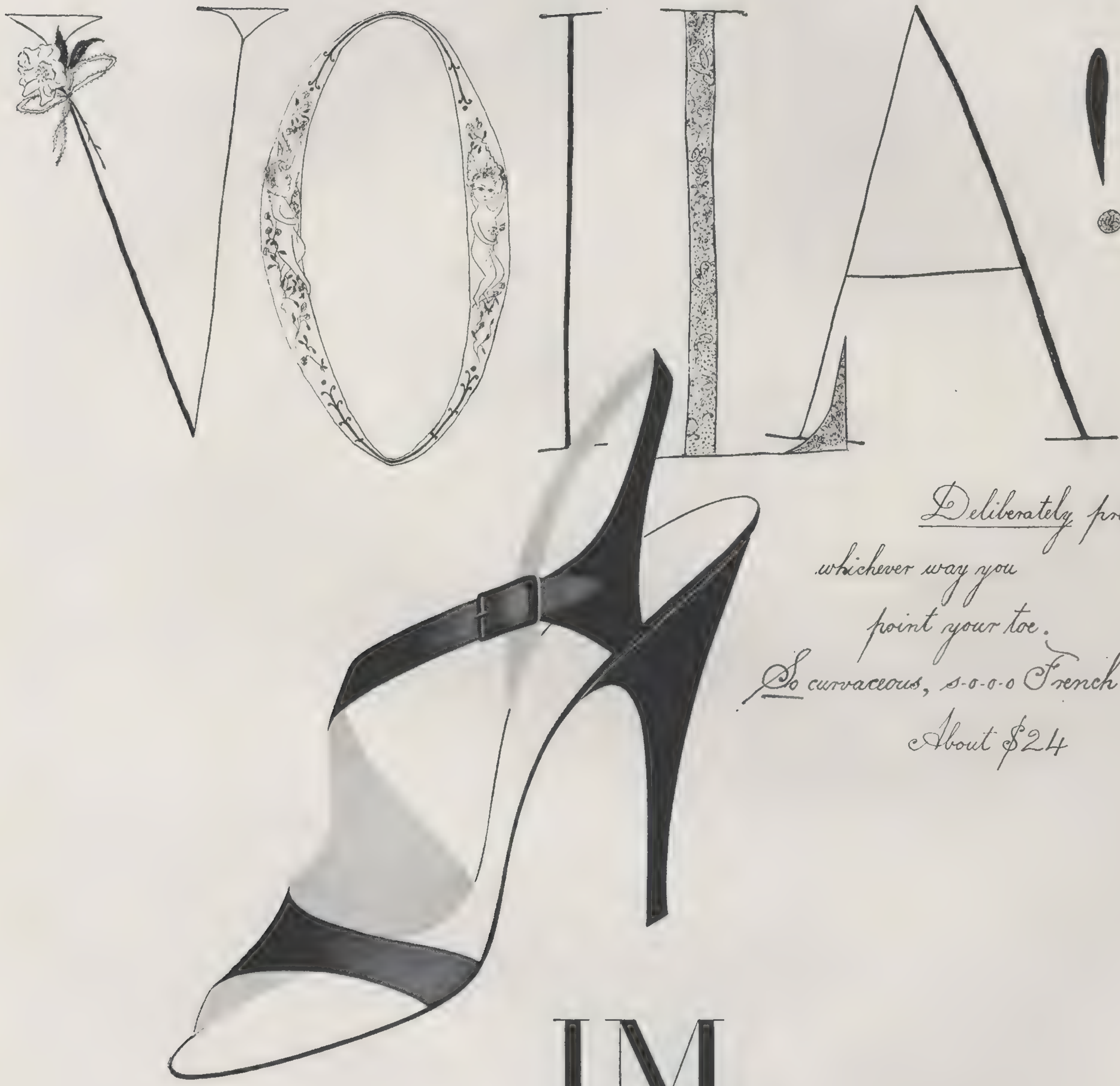


DAYLIGHT-TO-DINNER TWEED COSTUME;
AND A DUO-MOODED JERSEY TURBAN WITH DETACHABLE VELVET HALO.
BOTH BY HATTIE CARNEGIE . . .

L. S. Ayres & co.

INDIANAPOLIS

now <u>then's</u> a pretty shoe!



<u>Deliberately</u> pretty

whichever way you

point your toe.

<u>So</u> curvaceous, s-o-o-o French.

About $24

I. Miller

beautiful shoes

SHOPS AND AGENCIES IN PRINCIPAL CITIES.

EXECUTIVE OFFICES, EMPIRE STATE BUILDING, NEW YORK.

FOR STORE NEAREST YOU, SEE VOGUE'S BUYING GUIDE, PAGES 204 TO 205

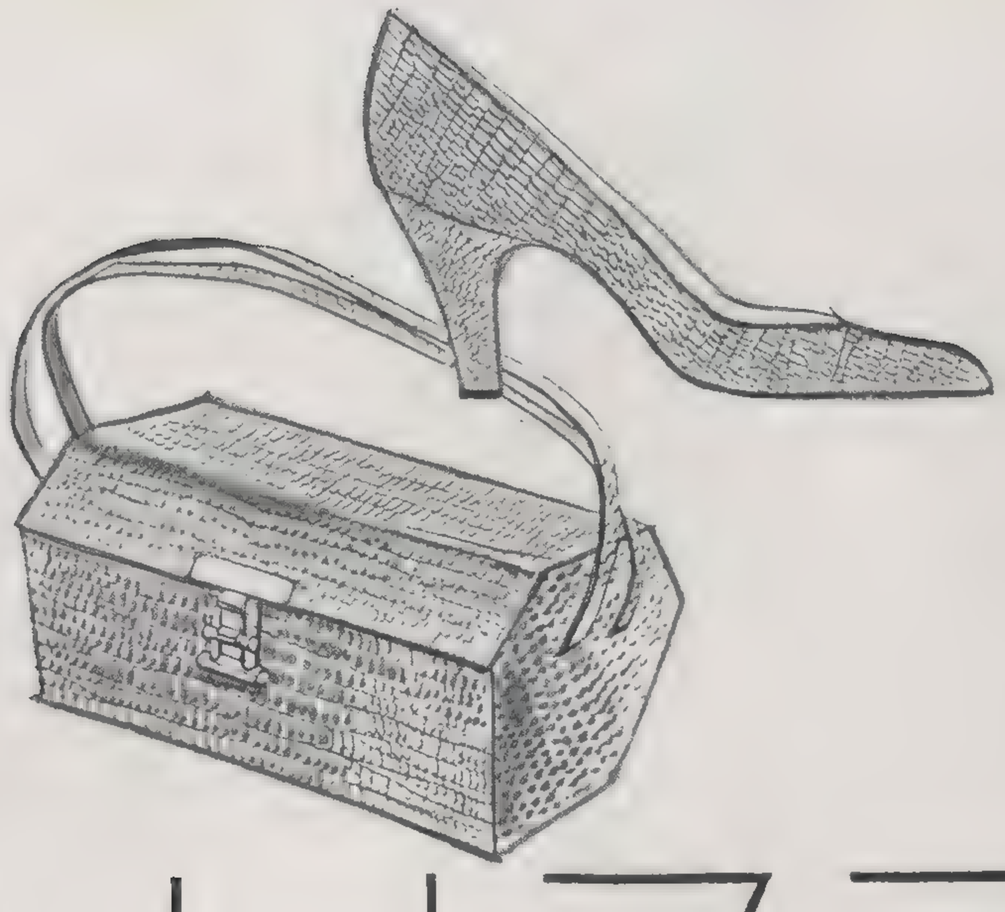
I. MAGNIN & CO.

SAN FRANCISCO • SEATTLE • OAKLAND • LOS ANGELES • BEVERLY HILLS • PASADENA • SANTA BARBARA



BACKGROUND. I. MAGNIN & CO. BEVERLY HILLS

WE LIKE THE NEW ENVELOPING SHEATH. Here, Traina Norell's silk jersey mermaid, scaled with shimmering paillettes, circled with a satin cummerbund. Diamond jewelry by Laykin et Cie at I. Magnin.



PALIZZIO

new york



VICTORIA GRAY...BEAUTIFUL

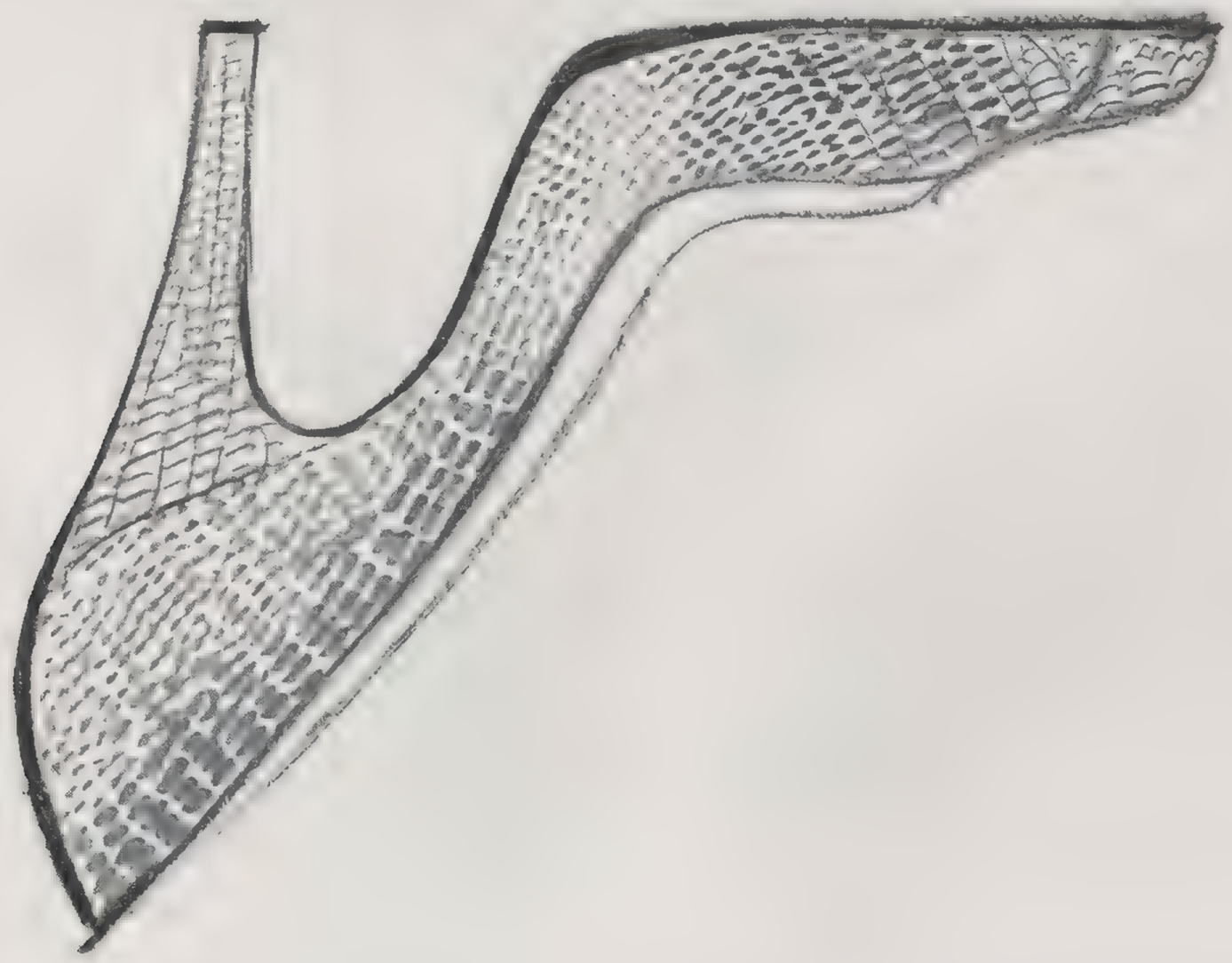
ALLIGATOR LIZARD TO OFFSET THE SEASON'S

BROWNS, GREENS AND TWEEDS. AND HOW BEAUTIFULLY

THEY FIT **THAT'S THE PALIZZIO TRADITION**

ABOUT 24.00 the pair. MATCHING PALIZZIO

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Peck and Peck bring together Scottish Woolens and French Design in the inspired union of

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To the Scottish manor born, are these . . . fabulous wools we hand picked in the Highlands! Then, having had them woven just for us, we took them to the great couture of Paris to be fashioned into designs befitting Peck and Peck. Now, flown to our domain via the famous "Flying Scot", they make their debut in coats, suits and skirts that bring new glory to your casual life.

Our gracious great-coat tailored of lush brushed wool by Gardiner of Selkirk. In Oxford with white, red or blue box plaid, all with oxford yoke and cuffs. Sizes 10 to 16, $110.

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Robert Laidlaw of Keith
John Macauley of Galashiels
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Wilson & Glenny of Hawick
Walter Thorburn of Peebles
J. T. Wright of Hawick

Peck *and* Peck

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Do you know the assurance of wearing a suit done in great good taste? A suit perfectly adapted to American living? Do you know the irresistible feeling of superb fit and fabric? One store in your city has Handmacher suits. Try them on and see for yourself.



Wide revers, long, curved pockets. In Miron's Miniature Bouclé or Miroque; misses' and Proportioned Plus sizes to 22+. $70. HANDMACHER-VOGEL INC., DEPT. V9, 533 SEVENTH AVENUE, NEW YORK 18



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compose your own major opus
from a marvelous color scale in
kharatweed (cloud-soft kharafleece
in a stunning textured knit)
...shaped into suave skirts and
tops to blend and match...all
news, from necklines to tunic length,
and very citified indeed.

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skirts
stoles
shoes



sleeveless turtleneck
. . . 11.95
tweed tunique, elasticized middle
. . . 17.95
both skirts, darted for fit
. . . 12.95
stole, deeply fringed
. . . 14.95
"can can" kharatweed casuals 9.95

Jantzen • Portland, Oregon



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"A vision of sheer loveliness"—these Thoroughbred Tones. Always in good form with your fall and winter fashions. Vision nylons fit to perfection and are exquisitely made of du Pont nylon. At fine stores. Knit Products Sales Company, 350 Fifth Avenue, New York 1, N.Y.



Vision nylons



CHARACTER

. . . the planned-for-you advantages that mark each of Du Pont's five fibers now bring you fashions of great new practicality. Case in point—this unbelievable fleece of Orlon. Warm, soft, luxurious, yet so wonderfully lightweight. Shown here in a greatcoat in fall's newest color, parchment. Also in gold, cotillion blue, camel. *REG. U. S. PAT. OFF.

DU PONT REG. U.S. PAT. OFF. *150th Anniversary*

BETTER THINGS FOR BETTER LIVING...THROUGH CHEMISTRY

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nothing feels as wonderful as

MARTEX

"Luxor" towels . . .

cloud-soft to your skin

Think of the most luxurious things you've ever felt . . . the soft fur of an angora kitten . . . the cozy cradling of an old-fashioned feather bed . . . the caress of a great pink powder puff.

There's something of all of them in the Martex "Luxor," the deepest and most luxurious towel made.

Luxor adds richness and beauty to your bathroom—comes in pure white and fifteen luscious colors.

Giant (45″ x 72″) bath towel (shown) about $7.95. Large bath towel (27″ x 50″) about $3.75. Matching Martex guest towels, face cloths, fingertip towels and bath mats.

At better stores or write Martex, 65 Worth Street, N. Y. 13.

PRODUCTS OF WEST POINT MANUFACTURING CO.



The loveliest glove story ever told. Premiere: all the elegance of Paris in a glove starred for sleekness. Largo: the shortest—and slimmest—glove ever made! Leather tailored of Wonder fabric, so magically doeskin-like, so much lovelier after each washing. Other styles from 2.75 to 7.00.

First word in Fabric

Last word in Fashion





*Du Pont's polyester fiber

Visa—the Alpha and Omega of fashion's alphabet . . . elegant, assured, enduring. This is the fabric with the texture of luxurious worsted—capable of fluid drape with pleats that stay put—unaffected by moisture—resistant to wrinkles. Perfectly attuned to Fall's supple suits, dresses, and separates like these by Nathalie Nicoli. At Lord & Taylor, New York; I. Magnin, California and Seattle; Marshall Field, Chicago.

Deering, Milliken & Co., 1407 Broadway, New York 18, N. Y.

Worsteds . . . Woolens . . . Synthetics . . . Blends

Thalhimers

Richmond, Va.

and Sosnik-Thalhimers ..... Winston-Salem, North Carolina



Pattullo · Jo Copeland

Blumenfeld

HARVEY BERIN



THE DAYTON OVAL ROOM®
MINNEAPOLIS









Rare Jewels of the World



7 East 51st Street, New York

Harry Winston, Inc.



Sculptured form...

all you...all woman...

carved by Maurice Rentner

of imported, cloud-light wool.

Hat by Mr. John

In Pittsburgh at

Kaufmann's

If it's out of this world

...it's here!

Convex fitted coat with high-rising pockets, a gentle fall of skirt. Anglo's nubby striped tweed in electric blue with black. Sizes 10 to 18. About 140.



Willi

turns a fabulous Fabric into a fabulous Fashion

a six page folio of original designs, featured exclusively at these fine stores:

Anderson and Muncie, Ind.—ROTH'S SMART APPAREL
Atlantic City, N. J.—HOMBERGER'S
Boston, Massachusetts—COLEMAN'S FASHION SHOP
Chicago, Illinois—BASKIN'S
Cleveland, Ohio—STERLING, LINDNER, DAVIS
Columbus, Ohio—COLE OF COLUMBUS, INC.
Denver, Colorado—DUPLER'S
El Paso, Texas—POPULAR DRY GOODS CO.
Indianapolis, Ind.—H. P. WASSON & CO.
Jacksonville, Florida—PURCELLS
Kansas City, Mo.—MINDLIN'S
Los Angeles, Calif.—THE BROADWAY, SOUTHERN CALIFORNIA
Louisville, Kentucky—GEORGE MOORE, INC.
Memphis, Tenn.—THE JOHN GERBER CO.
Milwaukee, Wisc.—COPLIN'S OF MILWAUKEE
New Orleans, La.—D. H. HOLMES CO., LTD.
New York, New York—RUSSEKS
Newport News, Va.—LA VOGUE OF NEWPORT NEWS
Oklahoma City, Okla.—ROTHSCHILD'S
Omaha, Nebraska—THE AQUILA
Portland, Oregon—LIPMAN, WOLFE & CO.
Raleigh, North Carolina—JEAN'S OF RALEIGH
Salt Lake City, Utah—AUERBACH'S
Seattle, Wash.—THE BON MARCHE
Tulsa, Oklahoma—FIELD'S OF TULSA
Wichita, Kansas—HENRY'S



Symmetric casual coat
with new dropped shoulder, accentuated collar.
Black and white magnum
herringbone tweed, imported from a famous
Italian mill. Lining, blouse and skirt of
golden-glow wool jersey. Sizes 8 to 16.
About 120. Blouse
and skirt, about 45.



Of broad scope,
the swagger coat with detachable
martingale-belt. Imported
English Digolwool in blue and yellow
muted plaid; lining, blouse
and skirt of golden-glow wool jersey.
Also heather green and rust plaid;
lining, blouse and skirt of dark green
wool jersey. Sizes 8 to 16.
About 125. Blouse
and skirt, about 45.



Rippling greatcoat
of luxurious Digolwool, an
English import, with pouf sleeves,
fringed front and collar. Curlicue
tweed in bronzine, grey-blue, bright blue,
mauve, mint, rust . . .
all with black undertones.
Sizes 8 to 16. About 150.
Hats—Mr. John, Inc.

Willi *turns*
a fabulous Fabric
into a fabulous Fashion



Apex coat of
Forstmann's light grey and
white pebble tweed, its
flare sweeping from an Empire yoke.
Lining, blouse and skirt of
golden-glow wool jersey. Also dark grey
and black tweed.
Sizes 8 to 16.
About 140. Blouse
and skirt, about 45.



Concave cut-away
suit of winter-weight . . .
molten silver-grey, in Forstmann's
long-haired wool Majesta, wool braid bound . . .
grey taffeta blouse. Also in bronze,
with bronze blouse. Sizes 10 to 16.
About 135. Blouse about 15.

Willi *turns a fabulous Fabric into a fabulous Fashion*



The straight line suit
. . . softly shirred jacket,
straight skirt with panel back.
Worumbo flannel in charcoal.
Sizes 10 to 18. About 100.

a six page folio of original designs,
featured exclusively at stores listed on page 34



The soft luxury of

Vicara®

ZEIN FIBER

The soft look interpreted by
Carolyn Schnurer in the casual elegance of
VICALAINE SAG-NO-MOR jersey—
Wyner's superlative blend of
worsted and wonderful
"Vicara," the *new* luxury fiber.

Lord & Taylor, New York
Carson Pirie Scott & Co., Chicago
Joseph Magnin, San Francisco
Julius Garfinckel, Washington
Miller & Rhoads, Richmond
A. Harris, Dallas

"Vicara," the luxury fiber in better fabrics, is a product of Virginia-Carolina Chemical Corporation • Fiber Division • Richmond, Va. • New York, N. Y.



naturally

HIMELHOCH'S

detroit

MAURICE RENTNER designs the contour cut-away suit of imported duo-tweed

Hat—Emme



LEFT—**BIG TOP**—ABOUT **$7.95** IN VELVET AND FAILLE: ABOUT **$10.95** IN CALF SUEDE AND CASHMERE. CENTER **TRAPEZE**—ABOUT **$10.95** IN VELVET AND FAILLE: ABOUT **$12.95** IN CALF, SUEDE AND CASHMERE. RIGHT—**CHARMER**—ABOUT **$12.95** IN VELVET AND FAILLE: ABOUT **$15.** IN CALF, SUEDE AND CASHMERE. AVAILABLE IN FALL FASHION COLORS AT FINE STORES THROUGHOUT THE COUNTRY.

Ronay

"LUXURY WITHOUT EXTRAVAGANCE IN HANDBAGS"

ONE EAST THIRTY-THIRD STREET • NEW YORK 16

Morgan's

MONTREAL
TORONTO
OTTAWA

.....where quality is

a century-old tradition...

where tomorrow's fashions

are sold

today . . .



HENRY CLARKE

"Melbourne"
by JACQUES FATH

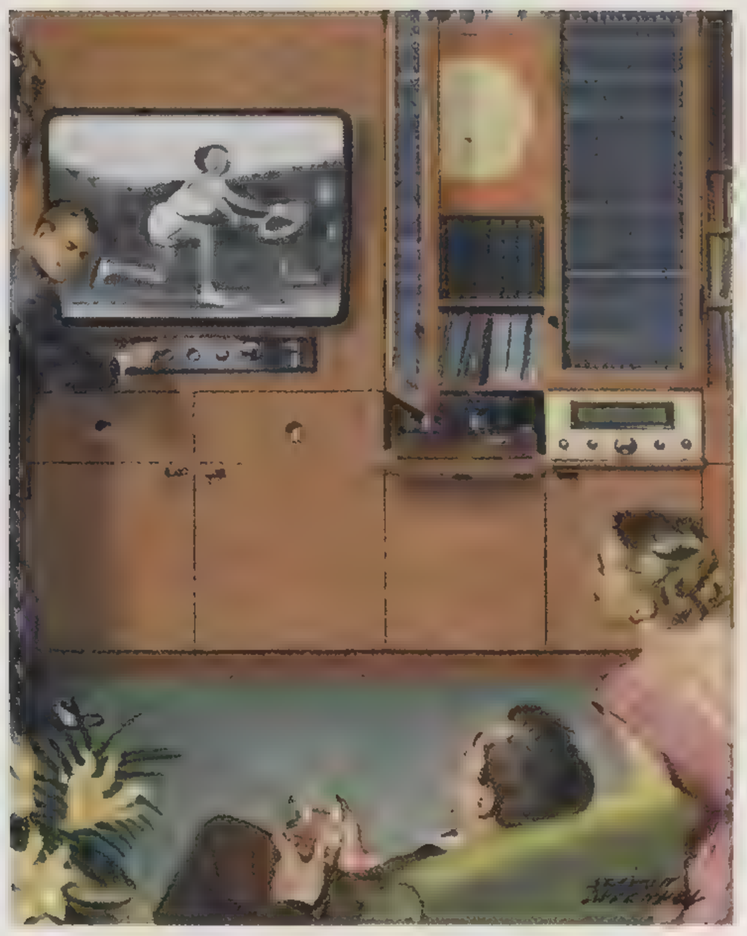
Fresh from the Paris collections—
and bringing news
of an important neckline
and a marvellously easy shape—
this grey wool jersey dress.
The neckline, Fath's new sling neck,
softly and deeply draped,
winds up an elongated bodice
over a softly-tucked skirt.

ROTHMOOR



The new, longer, slimmer lines . . . elegantly pointed revers. In Miron's silk-soft Miroque.

At one fine store in your city or write Rothmoor Corporation, 22 W. Madison, Chicago 2



TODAY'S PUSH-BUTTON MAGIC—like television—makes life easier, more comfortable. In Lincoln, controls open windows electrically,* provide quick heat and ventilation, automatically adjust car's speed to driving needs (dual range HYDRA-MATIC Transmission as standard equipment). And never before such easy handling, with an exclusive new ball-joint front suspension system, first on a U.S. production car.



BRINGS THE OUTDOORS INDOORS—Moving walls of glass give new dimensions to the homes of today. Lincoln mirrors this trend with 3,721 square inches of cool sea-tint* visibility—vision that includes both front fenders. Think of what that means when parking, or when you need to see close up.

LINCOLN

captures the beautiful ease of modern living



*Electric window controls, sea-tint glass and white side-wall tires optional at extra cost. Standard equipment, accessories, and trim illustrated are subject to change without notice.

NO MATTER what the luxury—be comfortable. That is the mood today. In homes there are *fewer* rooms for show, *more* rooms that welcome people, living rooms made for *living*. You see it all around you in your home...but what about the car in your garage?

Do you see a pompous automobile? Or do you see the clean-lined beauty of the one fine car designed for this new way of life—Lincoln for 1952?

For this year's Lincoln is the car that lets you take modern living with you. Luxurious, yes...probably the most carefully and finely crafted car of our time. But, for all its luxury, it is magnificently functional. For all its roominess, it is quick and eager—with a completely new overhead valve V-8 engine, winner in its field in the Mobilgas Economy Run.

You can make your driving as modern as your living. First—at your Lincoln dealer's showroom, inspect the new Lincoln Cosmopolitan and Capri. Then—drive *the one fine car deliberately designed for modern living.*

LINCOLN DIVISION—FORD MOTOR COMPANY

HARRIET HUBBARD Ayer creates a never-before kind of cosmetic—

Ayer Magic—key word in achieving

a truly **Shadow-Free Make-Up.**



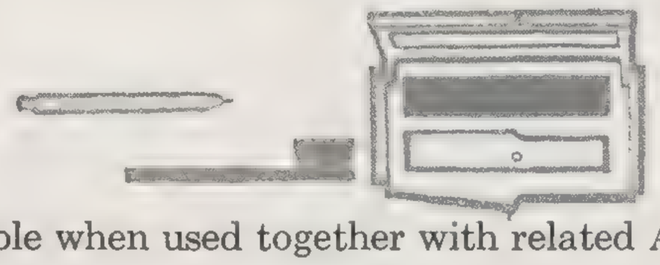
Ayer Magic lightens and brightens the lines and shadows that age even the youngest face before its time: under the eyes, around the mouth, nose, at the temples.

The effect is extraordinary!



A simple addition to your regular make-up, Ayer Magic is a luminescent cream that cancels out lines and shadows as it blends invisibly with other make-up. The application takes neither a lot of time nor "doing"—

easy does it, quickly does it.

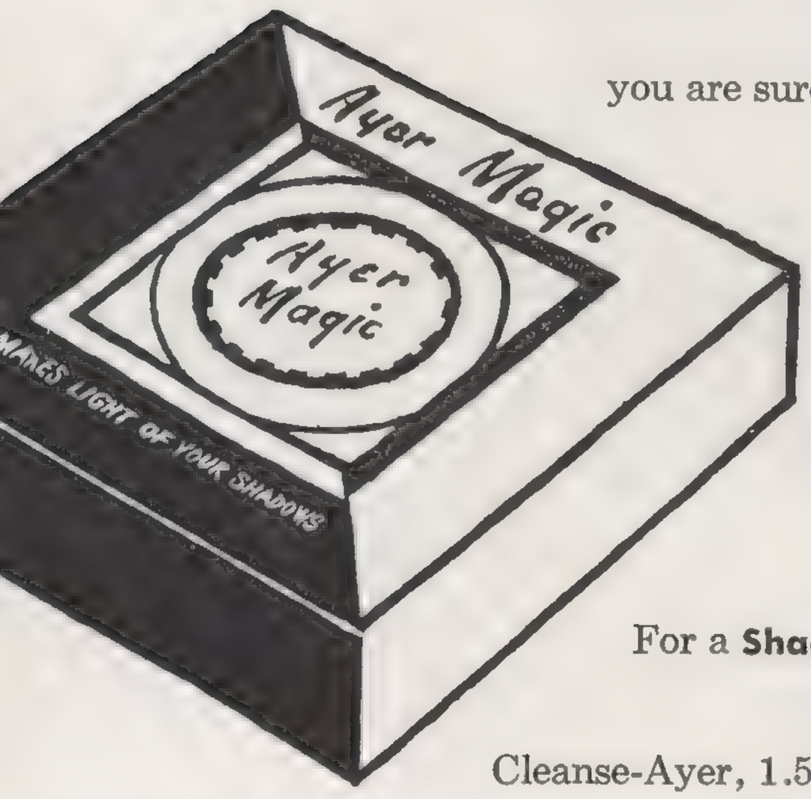


A remarkable, long-awaited cosmetic, yes.

But Ayer Magic is even more remarkable when used together with related Ayer make-up preparations—

for maximum loveliness. Because these cosmetics were designed to complement each other perfectly,

you are sure—for the first time—of a radiant, youthful **Shadow-Free Make-Up.**



what woman can resist

For a **Shadow-Free Make-Up,** you need: Ayer Magic, 2.50

Cleanse-Ayer, 1.50 First Blush Liquid Foundation, 1.25

Rouge, 1.25 Ayeristocrat Face Powder, 1.75 Eyebrow Pencil, 1.00

Mascara, 1.50 Ayerfast Indelible Lipstick, 1.25 · All plus tax.

Harriet Hubbard Ayer
390 Park Avenue
New York 22



the
sure promise
of
looking lovelier

UNRETOUCHED COLOR PHOTOGRAPHS BY BLUMENFELD

Van Raalte

GLOVES • STOCKINGS • UNDERTHINGS



Coronet, $3.50 Castanet, $3.50 Solo, $3.00

Clever! Hand-crocheting on handsewn cotton gloves!

At fine stores everywhere or write Van Raalte, 417 Fifth Ave., New York 16, N. Y. We'll tell you where.

"BECAUSE YOU LOVE NICE THINGS"

Newton Elkin
FOOTWEAR

Elasticized "Midriff" black suede covered-toe pump,
indisputable flattery, prophetic of silhouettes to come.

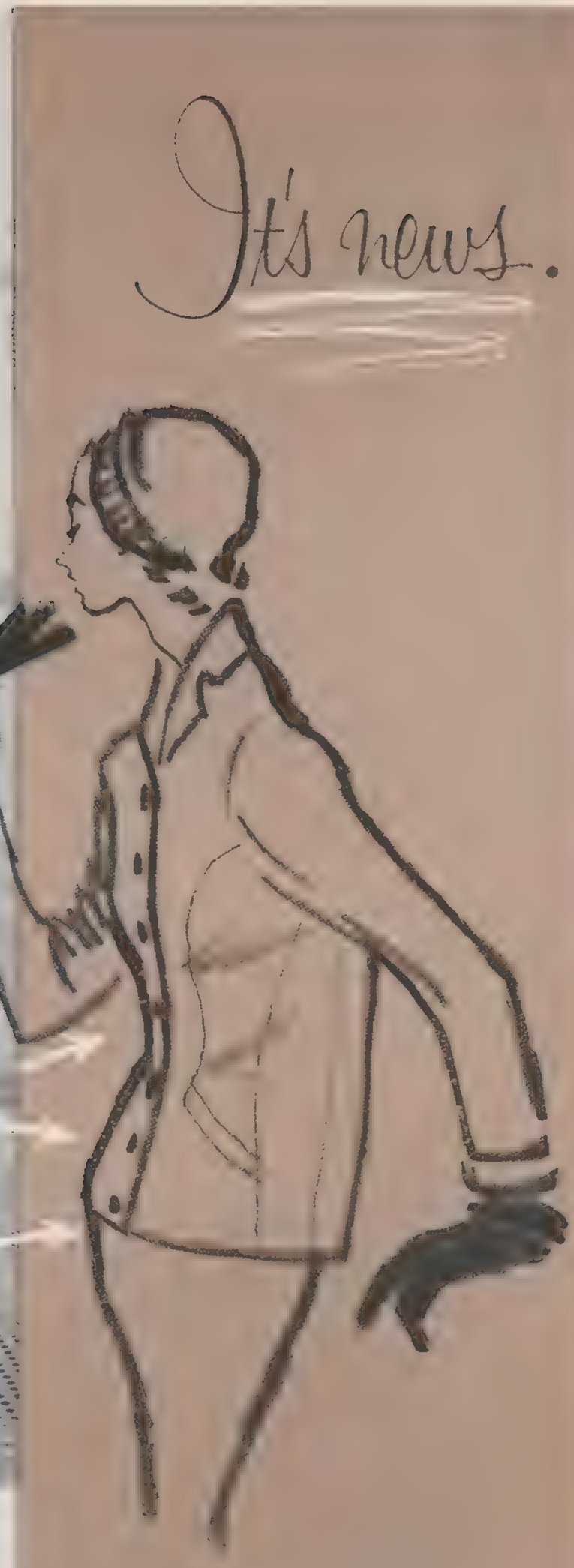


Titche's of Dallas
TITCHE-GOETTINGER CO.

Fashion in motion, "Aloha" black or navy suede,
cut close to the sole, the heel, like the toe, open in poetic lines.

Newton Elkin footwear exclusively at Titche's in Dallas





It's news...

Suits you . . . that's the big news in fashion this Fall. A farewell to exaggerated hips; a welcome to the subtle suggestion of curves.

The look is linear. Gentle molding that makes your midriff stretch from here to there, coaxes it into an eye-catching midway.

And 'neath it all, you have the caressing comfort of Warner's girdles that are designed to meet fashion's needs—but above all, to remember *your* comfort.

See how Warner's puts *you in line for fashion* . . . creates fashion in *your* lines.

The narrow hips, the slim skirt. News! the straighter, almost unfitted jacket. From Ben Zuckerman.

Warner's exclusive Sta-Up-Top girdle. 3" waistband that *never* rolls over. 4 panels of nylon taffeta *plus* sections of Leno elastic to keep your hips in line. White. Style #583. . .$16.50.
Warner's nylon petal cup bra.
Style #2299 . . . . . .$3.95.

Bras, Girdles, Corselettes by WARNER'S

WORLD FAMOUS FOR LE GANT* • A'LURE* • FREE-LIFT* • STA-UP-TOP* • WARNERETTE* • *REG. U. S. PAT. OFF.

You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 204.

...for the first time in years—

the look is linear—the line is you

There's new excitement in fashion. The billowy look has gone, the willowy look is here. See the smooth, sleek flow of fashion's lines. Starting with your most beguiling charms, designers are depending on *your* figure for their outline. And *your* figure can depend on Warner's.*

Intriguing, the way your most beguiling lines are showing . . . slim, gentle curves . . . feminine with a freedom only Warner's gives you. You follow fashion's slender molding with Warner-Wonderful comfort—a slim-trim look that makes your figure—not a drawing board—the blue print!

Look for a Warner's . . . you'll find yourself *fit* for *fashion.* At the nicest stores.



The new fitted suit is molded gently with unpadded, slim hips. From Ben Girshel.

The perfect linear look. All-in-one loveliness for new fashions. Sheer but sure powernet corselette with front and back panels of up-and-down stretching rayon satin elastic. Embroidered nylon marquisette bra. Pink, white, or black. Style #3864. . $16.50.



Drop your crinolines, darling and pick up your new slim line

Fashion has stopped playing hide 'n seek with crinolines and buckram. The linear look is here . . . and you'll find Warner's* a wizard for keeping your curves where they belong.

So well-behaved! See the way your lines follow the course nature intended—they're lovelier, gentler than they've been in years. See how Warner's witchery weaves a spell of breathe-easy comfort, keeps you breathlessly beautiful. Incredible how the new designs are outspoken about your charms . . . how Warner's tenderly tucks you in . . . keeps you in the line-light.

Look for a Warner's—you'll find yourself *fit* for *fashion*. The Warner-Wonderful girdle you want is at the nicest stores.



For late day, the new sleek long torso. Stiff fullness begins at the molded hipline. Elfreda Fox design.

Exquisite French Chantilly lace and power net with smoothing high waist to keep your midriff in line with fashion. New arch-front for heavenly leg freedom. Black with pink or all white. Style #966 . . . . . $25.00.

Matching strapless bra for carefree shoulders 'neath cover-up or décolleté. Style #1166 . . . . . .$10.00.





Fluid soft jersey day dress with the new "sweater look." Narrow hips for this! From Talmack.

'Neath the season's soft fabrics, Warner's exclusive Sta-Up-Top girdle. Inches—never pinches—you in. And it *always stays up!* Pantie of luxurious Leno and rayon satin elastics. Pink, white or black. Style #655...$16.50. Warner's A'Lure elastic bra. Style #1015 .....$3.95.

Let freedom cling . . . that's the news in fabrics this Fall. The stress is on the new softness of jerseys and crepes that make the most of what you *are*.

You're a charming column of curves that flow with femininity. Your midriff is molded to give you a new, undivided line of loveliness. You're a show-off with lady-like manners!

And your foundation for this new, linear look? A Warner's, of course. Let a Warner-Wonderful girdle or corselette accent your charms, give you the most intriguing silhouette you've ever dreamed.

There's a new Warner garment ready to give you 'round-the-clock beauty and heavenly comfort.

Bras, Girdles, Corselettes by WARNER'S

WORLD FAMOUS FOR LE GANT* • A'LURE* • FREE-LIFT* • STA-UP-TOP* • WARNERETTE* • *REG. U. S. PAT. OFF.

You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 204.

After 5...fashion full or slim.

Evening song is a duet for your most feminine charms. Make your grand entrance in the slimmest of sheaths, the newest look in many a fashion moon. Or switch to the swish of fullness below your waist. Either way, you're fashion's darling.

But for evening, too, there's a new sleekness to your midriff. It's an all-in-one smoothness that gives you the new, linear look.

And there are new Warner originals created to give you fashion's most beguiling lines, designed to give you caressing comfort. You'll never have that take-it-off feeling with a Warner-Wonderful foundation.

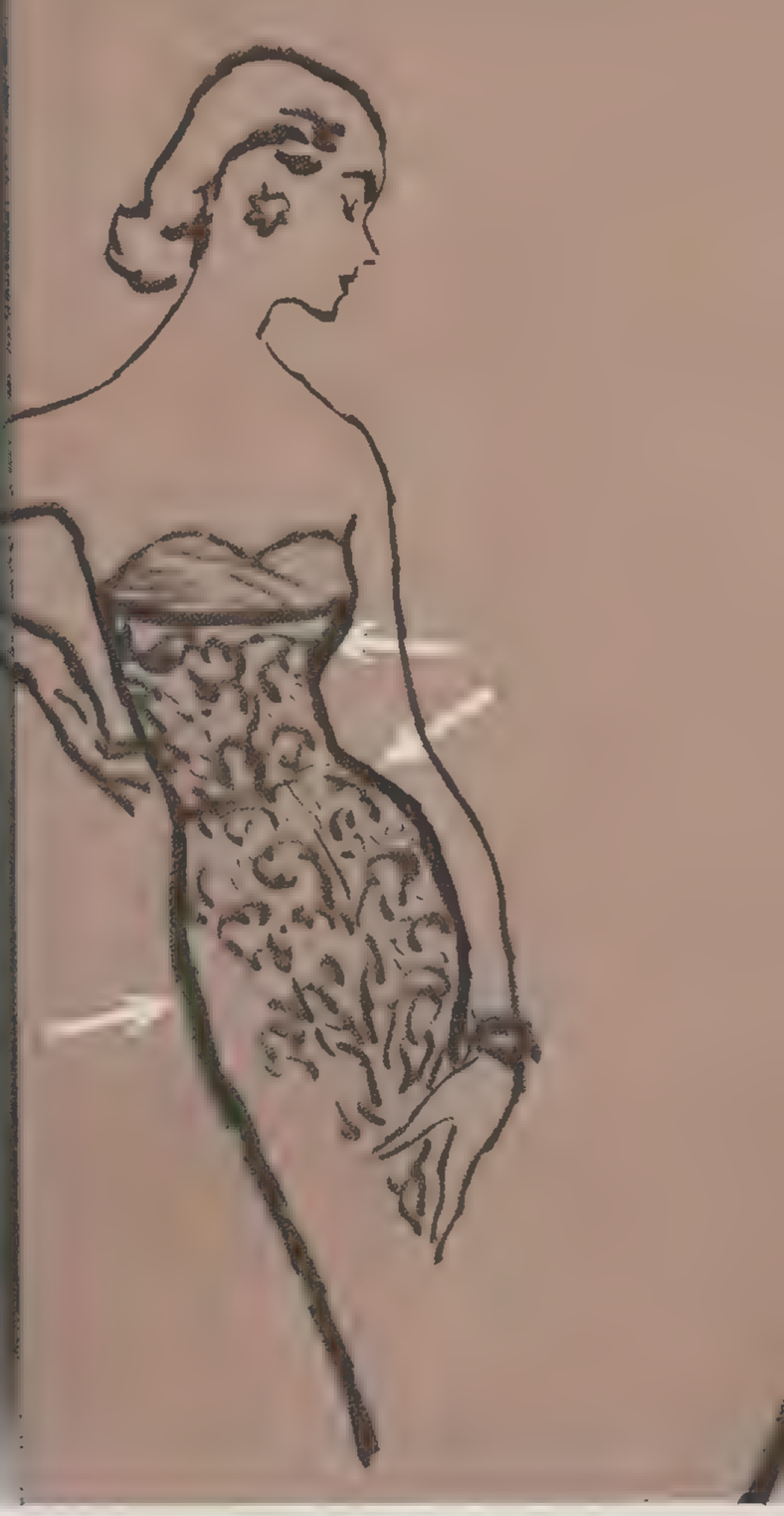
Bras, Girdles, Corselettes by WARNER'S

WORLD FAMOUS FOR LE CANT* • A'LURE* • FREE-LIFT*
STA-UP-TOP* • WARNERETTE* • *REG. U. S. PAT. OFF.



Skin-tight, narrow sheath. The news in long dresses for evening. From Ceil Chapman.

All at once—all-in-one smoothness with Warner's strapless corselette. An original design for the linear look. Delicate embroidered nylon and nylon elastics. Three-quarter bra. White or black. Style #3311.....$25.00.



.....Warner's gives you either silhouette

Linear loveliness or billowy beauty, evening elegance gives you the choice! Exciting how Warner's* designs to both fashions, molds your midriff to a marvelous minimum, makes the most of your charms.

See how Warner's coaxes you comfortably into the silhouette *you* prefer. Whether you choose the new straight and narrow or cling to the softer, fuller look, Warner's gives you the breathe-easy beauty fashion demands.

Suddenly you feel as wonderful as you look! Warner's exclusive elastics and fabulous fabrics enfold you with gentle persuasion, second your every motion.

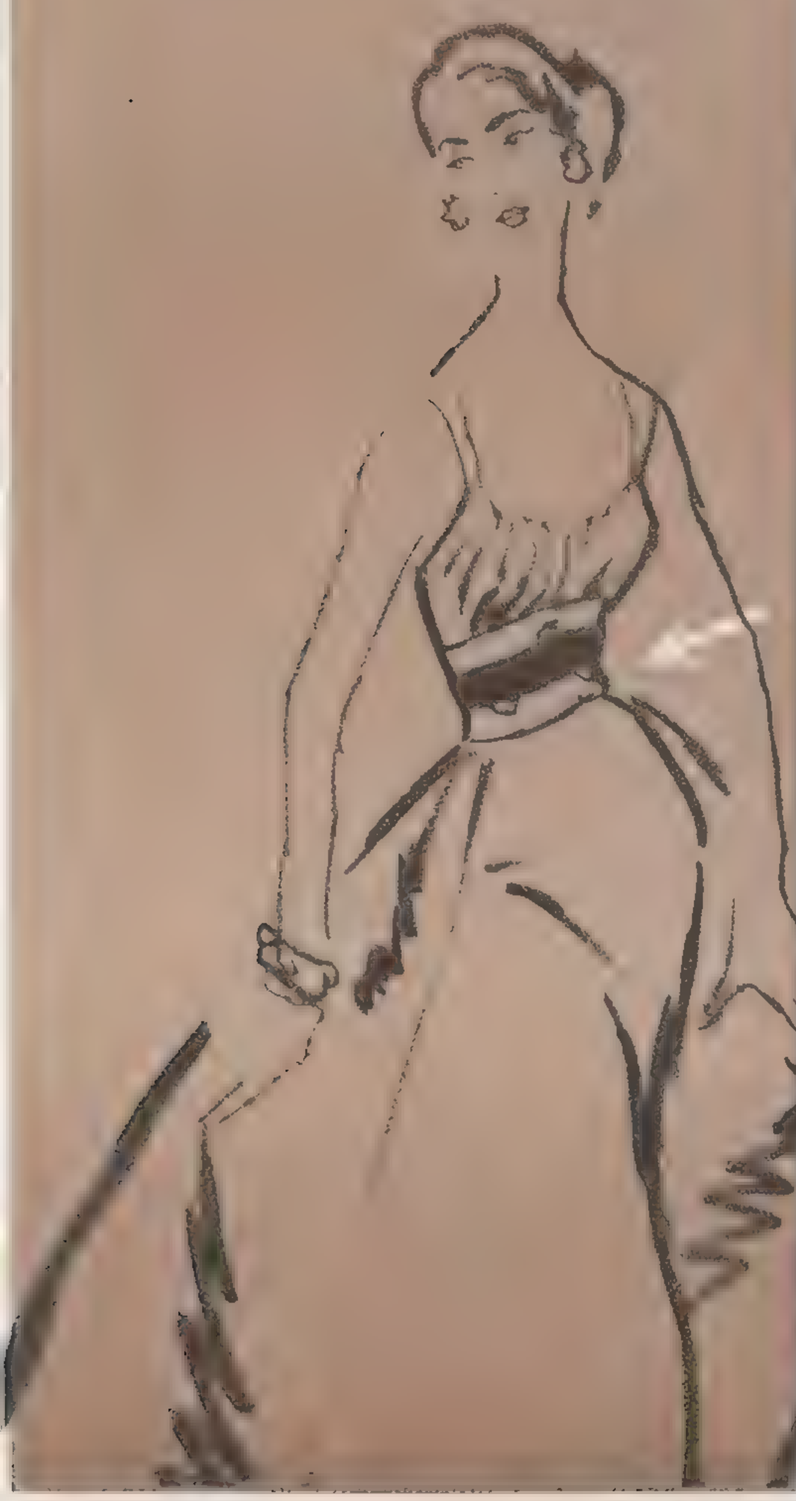
And Warner's is the expert of hip 'n tuck strategy, the creator of fashion firsts. You'll find a Warner-Wonderful girdle, corselette or bra designed to give you a *new* line on beauty.

Let world-famous Warner's make you the loveliest star of any evening. Choose your Warner's now and you'll be *fit* for *fashion*. You'll find yours at the nicest stores.

Softly full skirt for big evenings. Waist accented. From Ben Gam.

Warner's famous Merry Widow cinch bra. Takes inches off your waist, makes the most of your charms. Embroidered nylon marquisette and nylon elastic. Marquisette cuff on half bra may be turned up or down. Detachable garters. Black or white. Style #1311 .....$12.50.





MR. JOHN HAT
MAXIMILIAN FUR



Jersey
soft, seductive, stylish
a Dress from the
Joseph Halpert Fall Collection
Designed in America by
Jacques Fath

SAG-NO-MOR® *worsted-wool jersey by* **Wyner**

I. A. WYNER & CO., INC. 1441 BROADWAY NEW YORK 18

MARIA MARTEL



PHOENIX BEAUTY BOXES

are the new miracle way to buy stockings for costume colors.

Pick the Beauty Box by the color of your coat or suit or dress and inside you'll find the perfect Cosmetone nylons to match, blend or contrast with that costume color. Ask for Phoenix BEAUTY BOXES in leading stores everywhere.

Phoenix

MILWAUKEE 1, WISCONSIN

Among the things to look
for in a zip-lined coat:
is the zipper
marked "Talon"?

Check this important
tailoring detail
to see you're getting
the real thing—
and not just a zipper
designed to resemble it!

TALON, INC., MEADVILLE, PA.

Talon

REG U. S. PAT. OFF.

THE QUALITY ZIPPER



HANSEN

gloves in

VINEYARD COLOURS

Glorious harvest of deep-tones and tangy hues…in fabrics with a finish like the bloom on ripening grapes. Discriminating glove choice for autumn's most important costume colours.

Top to bottom:

Town & Travel, 2.50

Favorite Star, 3.50

Main Line, 2.50

Drama, 4.00

Hansen Gloves

Milwaukee 1, Wisconsin

tweed is gentle in jersey



Jersey has taken
tomboy tweed and softened
her, given her the graceful
body that flows into the middy
look. You've never seen jersey
with this full richness before.

It's Heller Jersey's tweedy new blend of wool, rayon and rabbit hair . . . uncrushable "Twillair". In Leonard Arkin's cardigan-neck middy costume suit, with boxy jacket lined in pure silk foulard print.
Oxford, navy, brown. Sizes 10-20. About $80.

It's *Heller jersey*

Saks 5th Ave., all stores • A. Harris, Dallas • Woolf Brothers, Kansas City, Mo. • and fine stores everywhere.



Closed up for dress up...

The closed pump covers itself with glory this Autumn... in suede soft as a charcoal drawing. Coronet, with mid-heel; Masque and Tuxedo, with high heels.

FAMOUS-BARR CO.

ST. LOUIS 1, MO. • also Clayton and Southtown

the long

and the short of it



BEAUTIFUL ALBA NYLONS

NOW IN

10 fitted lengths!

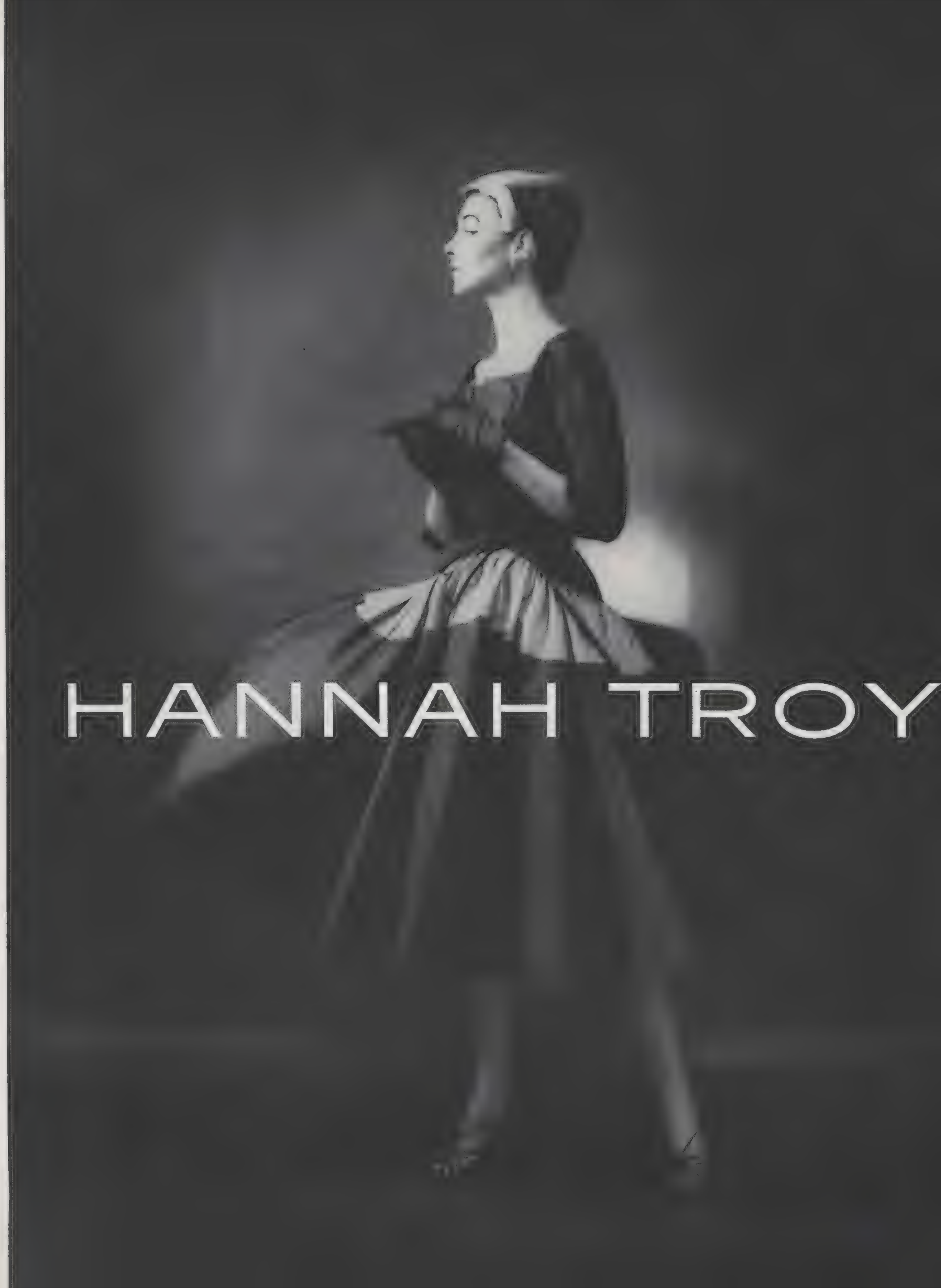
Alba's Multi-Twist nylons now come in 10 fitted lengths—28″ to 37″—and one of them is exactly right for you! There's so much extra flattery and wear in stockings that cling where they should, and stop where they should—especially when they're gloriously sheer Albas.

Someone is looking at your legs

ALBA

NYLON STOCKINGS

Alba Stockings, a Product of Pilot Full Fashion Mills, Valdese, N. C.


HANNAH TROY



1



2



3

HAPPY-GO-WALKING SHOES

So kind to your foot—they feel as good *after* a two mile hike as before! And their Shortback® Lasts *never* slip at the heel—*always* give your toes the wiggle-room they need. **1.** Suede—soft as a kitten's ear—with platform sole that cushions your every step. The *Sarong*, by Foot Saver. **2.** Your heel plays peekaboo through the "Window Back"* of this strap style, in suede or calfskin. The *Flirtation*, by Foot Saver. **3.** High-riding pump that clings to your foot like a suede glove. The *Fay*, by Foot Saver. **4.** You're comfortably close to the ground in this suede and calf wedgie. The *Cuddles*, a Foot Saver Skuffie. **5.** Dapper little calfskin pump that looks its best beneath your tailored suits. The *Escort*, a Foot Saver Skuffie. **6.** Suede tie style—elasticized to slip on and off without unlacing. The *Vermillion*, by Foot Saver. **Design Patented*



4

5



6

SHORTBACK FOOT SAVER SHOES



ettie Rosenstein's

sheer Forstmann woolen, every line and curve reflecting her genius for flattering design. Grosgrain trim.

Black, sizes 10 to 20. 139.95

Younkers
French Room

Des Moines 6, Iowa



Crafted to the Queen's taste—YOURS!

. . . TOWLE'S INCOMPARABLE PATTERNS IN SOLID SILVER. Your own special choice—simple or elaborate—makes a royal mantle for your hospitality. You wear it proudly, as you would wear a crown. For Sterling crested with the name of TOWLE is Sterling in time-honored taste; and every pattern is a flattering reflection of its owner. Yet a mere $3.70 for a teaspoon starts your regal collection of this lifetime Sterling. Six-piece place settings from $29.75, serving pieces from $4.00.



The fichu surcoat in shimmering dark Great Lakes pedigreed mink . . . American ranch mink, the finest in the world.
Saks Fifth Avenue New York • Chicago • Beverly Hills • Detroit • Pittsburgh • San Francisco • Philadelphia • Miami Beach

Hat—Tatiana of Saks Fifth Avenue
GREAT LAKES MINK ASSOCIATION



Claussner
KLEER-SHEER Nylon HOSIERY

...makes your legs





CH-2002

Claussner Hosiery Company Inc., Mills and Executive Offices: Paducah, Kentucky · Sales Offices: New York, Empire State Building; Los Angeles, 707 South Hill St.



Winternude between the demure and the daring. Here is fashion disclosure with two sides of the news in a shoe from the design studio of **mademoiselle**® shoes.

In suede, about $15.95 (slightly higher Denver West).
At fine stores — for names write to Mademoiselle Shoes, Empire State Building, New York 1, N. Y.



at your favorite store, or write to **DOROTHY HUBBS,** Dept. V-9, 1400 Broadway, New York 18, N. Y.



Beautiful in itself
and extra good because it's made with **Lastex** *...the miracle yarn that makes things fit*

Reg U. S. Pat Off.

UNITED STATES RUBBER COMPANY • Rockefeller Center • New York

Van Raalte

STOCKINGS • UNDERTHINGS • GLOVES



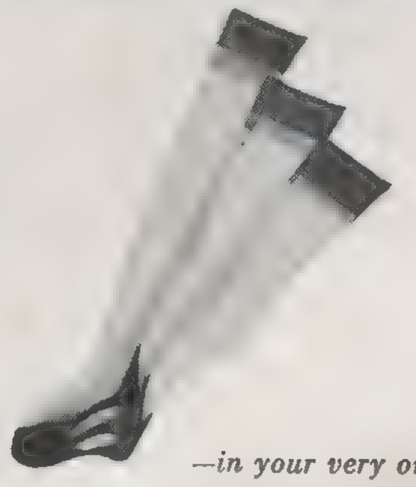
SIATA BY FERGUS MOTORS

Nothing but the finest for you… nothing but Wisp® Nylons…by Van Raalte!

Who could improve on the world's most flattering stockings? Only Van Raalte, by giving them the world's newest, slimmest pen line thin seam! 15 denier, 60 gauge, with the exclusive Van Raalte Flextoe® that has you walking on air. $1.65 the pair.

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Separates can be such fun in Crompton Thicksetta, the full-bodied lush corduroy with a rich, heavier feel to it. For instance, above, the Jacket about $18., the slim pants about $12. Below, the full swing skirt about $15., highlighted with the blouse in Crompton's luxurious 1900 Velveteen, about $10., waisted with a Velveteen cummerbund, about $5. All sizes 10 to 16, in College Gold, Veneziani Green, Crushed Olive and Black.

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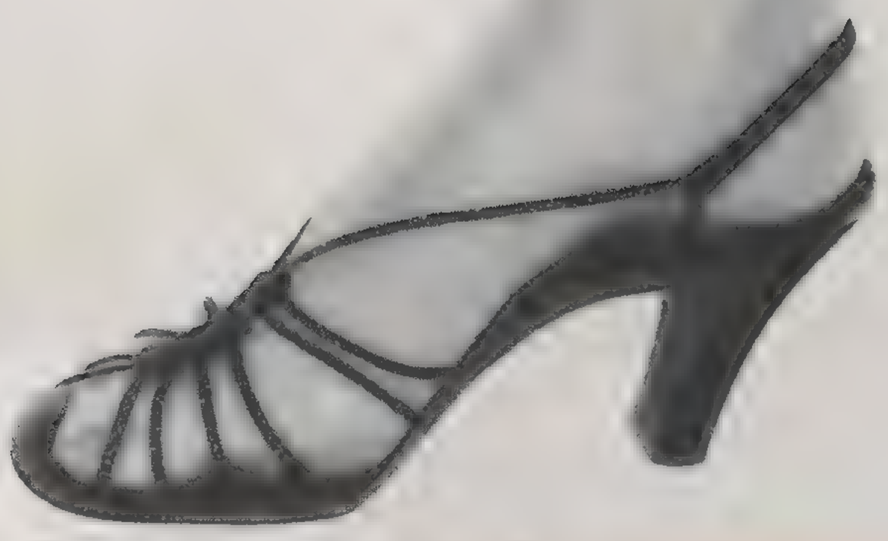
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A flowered Chantilly-type lace dress over a rayon taffeta slip . . . the lace appliqued on matching net at neckline . . . brilliant rhinestone pin. In purple, toast, royal. Sizes 16½ to 24½. $39.95

A film of Chantilly-type lace scrolled with elaborate braid embroidery, over a rayon taffeta slip. Jeweled pin. Flesh net faces sleeves and bodice, outlining the sweetheart neck. Black, navy, grey. 18 to 44. $49.95

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MERRILL-CLARK-MEINIG, INC., 437 FIFTH AVENUE, NEW YORK 16, N. Y.

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VIVIENNE SEGAL

Above, Miss Segal wears Young Viewpoint's theatre suit of acetate and rayon organzine taffeta embellished with soutache braid and beads. Dior blue, amethyst, black. About $50.00. Right, Young Viewpoint's exciting cocktail dress in organzine taffeta of acetate and rayon. Dior blue, amethyst, taupe. About $40.00. Both, sizes 12½Y* to 22½Y.

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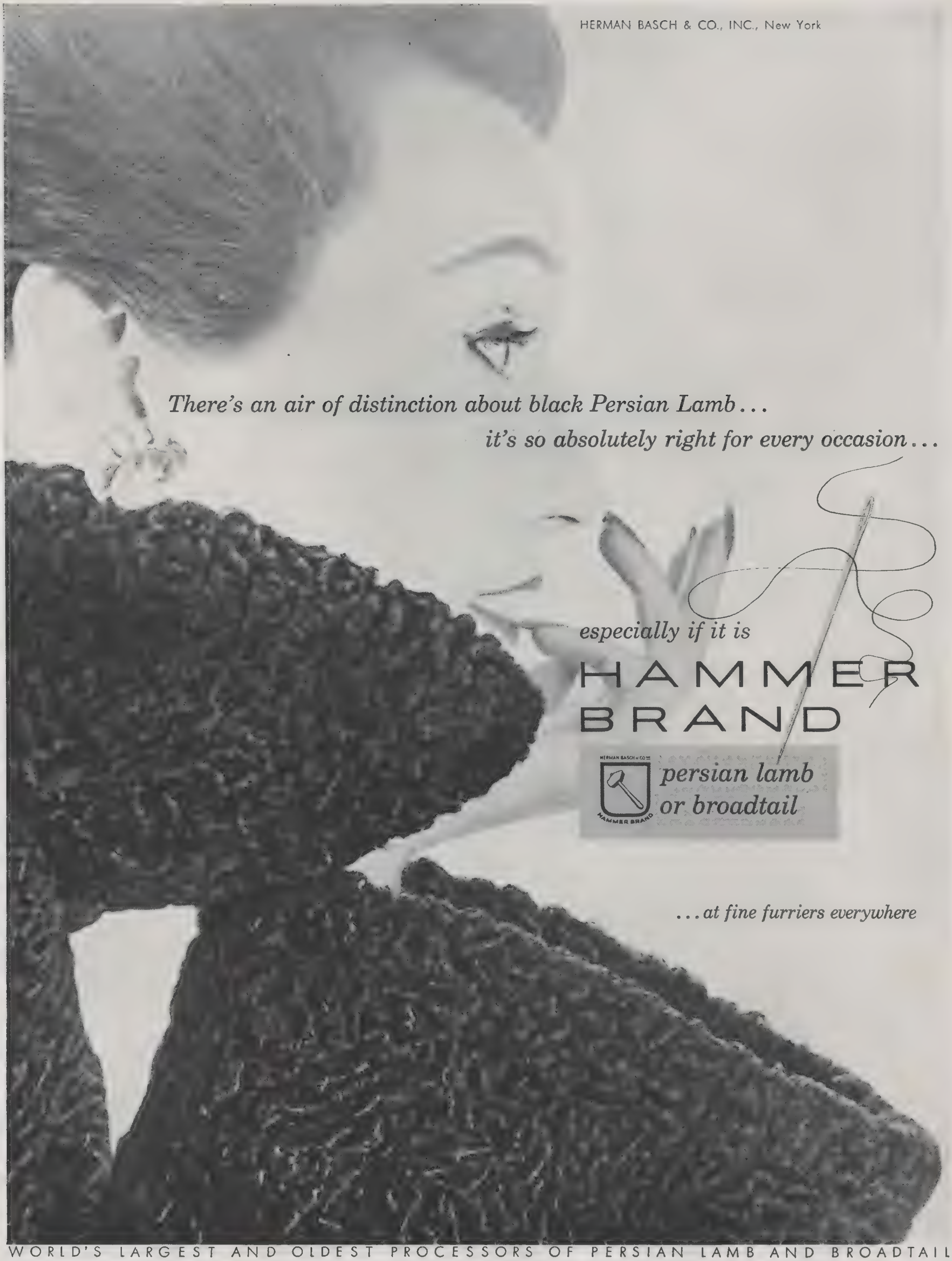
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it's so absolutely right for every occasion . . .

especially if it is

HAMMER BRAND

persian lamb or broadtail

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WORLD'S LARGEST AND OLDEST PROCESSORS OF PERSIAN LAMB AND BROADTAIL



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This stunning crepe ensemble of dress and belted jacket, with self tabs, and jewel trim. All of rich crepe by Bloomsberg. in colors you'll covet. Sizes 14 to 44, 12½ to 24½ . . . about $60 . . . slightly higher on the west coast

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the Stepeze

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WONDERFUL MEDIUM HEELS!

Newly shaped, newly shortened, heels are now the way you like them, and Florsheim expresses this new heel in these lovely styles. Florsheim highest quality and styling make today's fashion trend into a thing of beauty.

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You don't have to go to England or ask a friend to bring one back from Bond Street . . . they're here *now* in the store where you shop: Gor-Ray Skirts, considered the most famous all-wool skirts in the world.

British-made Gor-Ray Skirts are to an American woman's wardrobe what Sheffield silver and Irish linen are to her dinner table. They represent the best in woolens and worsteds and the most painstaking workmanship that hands and machines across the sea can produce . . . and that's saying a lot. There are crisp worsted tweeds and plaids, soft woolen checks and plaids, smooth flannels. Some are subtle in color; others as vivid as Coronation Day. All are tailored to a fare-thee-well, as clean on the wrong side as they are on the right. So very *posh*.

Gor-Rays look as if they were born here—so American is their styling. Neat-waisted, hip-slimming, with fullness where you want it. There are knife pleats, box pleats, "permanised" pleats that won't sit out. All Gor-Rays "hang out" their wrinkles because *every* Gor-Ray is 100% wool. Exactly sized, 10 to 20. $8.95 to $19.95. At better stores, or write Gor-Ray Skirts, Ltd., 1407 Broadway, New York.

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in Luxite's

exclusive imported french lace set

Precious French nylon lace to treasure as you would a priceless jewel. Imported from Brittany to adorn this exquisite set of Luxite's own fine nylon tricot. Priced far less than you'd expect. Gown $10.95, Slip $8.95, Pettiskirt $5.95.



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Adele Simpson, American designer, winner of the Neiman-Marcus Award for Distinguished Service in the Field of Fashion, and of the Fifth Annual American Fashion Critics' Award.

KID SHOES, BY ALL MEANS, SAYS ADELE SIMPSON, BECAUSE THE FOOT IS PART OF THE FIGURE, TOO



From Herbert Levine comes a black smooth Kid shoe so new it's prophetic. It is the first American design with the Beanstalk heel that is the current sensation of Paris, and perfection on this artfully cut sling pump with its tapered toe.



Delman has set a bell-shaped window for proper exposure in the vamp of his pump of smooth black kid, adds a touch of whimsey with a double looped bow of matching Kid cord.



Dressmaker touches of smooth Kid are delightful on this suede Kid pump by Vitality. It comes in black, navy or brown suede Kid leather with matching detailing, on a medium high, slender heel.



"The ideal fashion makes the most of a pretty figure, and the Kid shoe makes the most of a pretty foot. Why does the foot look prettier, daintier, more feminine in a Kid shoe? Because Kid is soft and supple, molds itself to the lines of the wearer's foot, follows them faithfully in motion and at rest. Kid is truly a designer's leather, it can be manipulated in so many charming ways. It comes in beautiful colors, in rich blacks, and in smooth, crushed, and suede finishes. Kid is definitely the fashion leather."

Adele Simpson's Fall suit of salt and pepper worsted tweed has vertical slot pockets in its slim skirt, and a little velvet collar on the jacket. The soft crowned sailor is from Mr. John, Inc.



Crepe Parisian

...Stonecutter's weaving triumph—
a fluid, soft-draping acetate and
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Interpreted here in an all-season,
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In black and the magnificent new
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in misses' sizes 10-20

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twisted
seams

with
lovely, lovely

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THE FABULOUS LARKWOOD 3-V TOP practically thinks for you. No need to fuss about straight seams . . . skin-supple fit . . . the utmost in sheer beauty. Just center the front V over your knee for always-straight seams. And this exclusive top conforms to your thigh . . . bends with your knee . . . minimizes costly runs. Lovely Larkwood nylons are Volu-Metrically knit to fit—from talented top to V-shaped toe—individually proportioned for small, medium or long-stemmed American beauties.

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CHADBOURN HOSIERY MILLS, INC.
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shoes sparkle with well-cut fashion. Show their quality,
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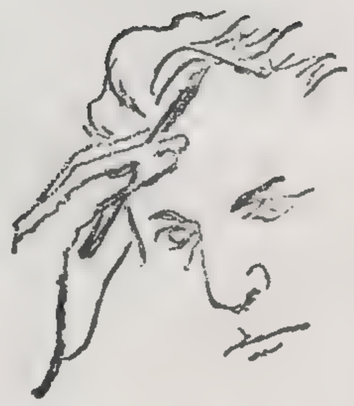
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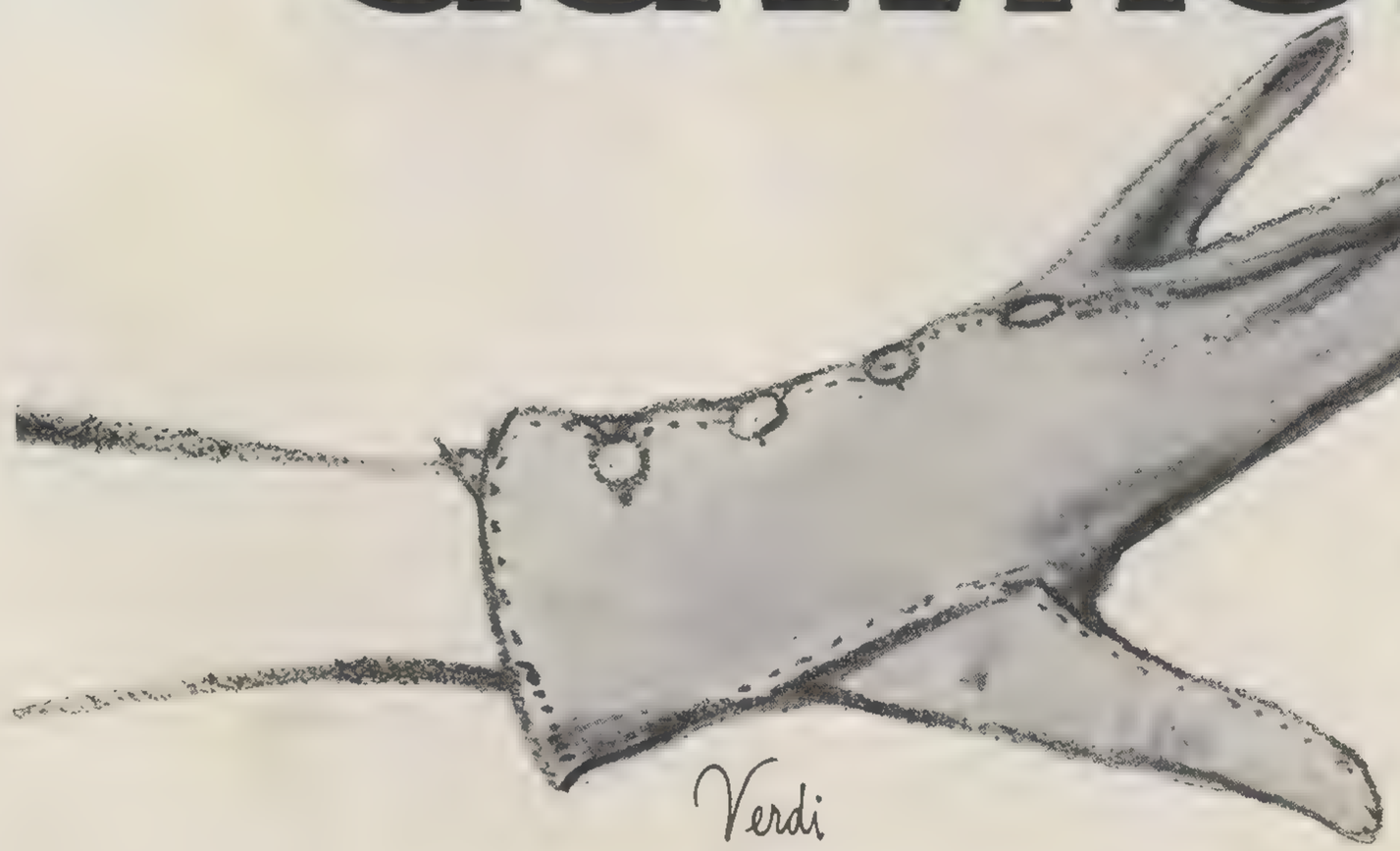


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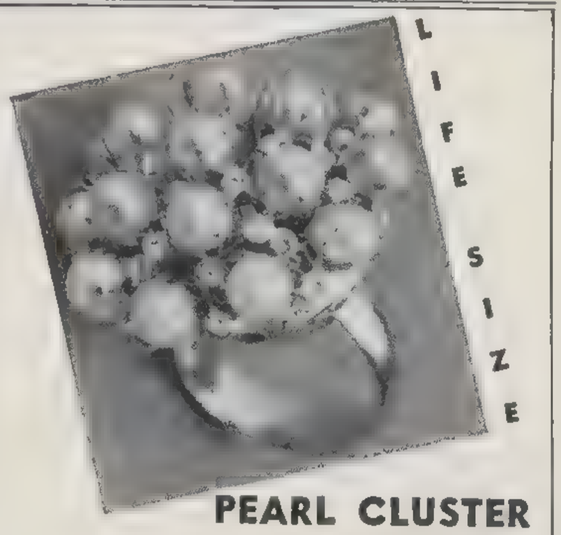
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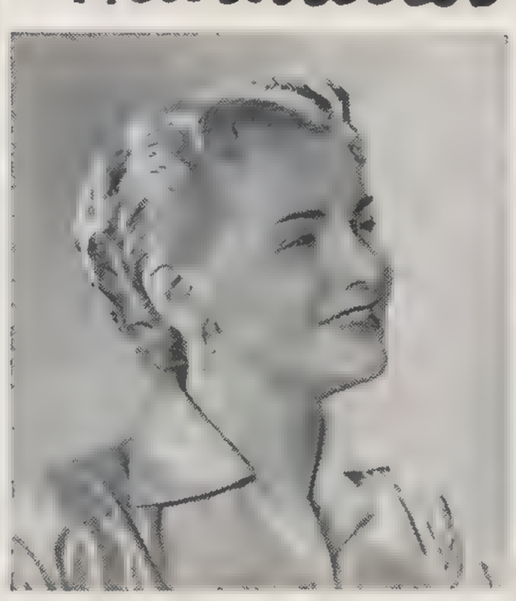
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SHOP



Left: A brief blond moleskin jacket with deep dolman sleeves; to wrap one of the new slender evening dresses, for instance. $225 inc. tax; Georges Wolff, 1047 Madison Avenue, N. Y.

Right: Cut along the new straighter lines, a ranch mink coat with a dark blue cast; not quite skirt length. Assets: the roomy sleeves, the unexaggerated shoulders. $2,500 plus tax. Benn Mandel, 370 Seventh Avenue, N. Y.





Left: New hoop earrings, two versions we like: the solid-looking domes, the twists of chain. Each pair, of gold-plated metal, $2.40 inc. tax. Sanly's, 545 Fifth Avenue, N. Y.

Right: Ranch mink in its natural colour—an abbreviated cape with two deep tuxedo panels making a muff for the hands. $995 inc. tax. Dein-Bacher, Waldorf-Astoria, N. Y.



HOUND

. . . thermostats



Left: New jerseys: plain top with a gilt crest, pleated skirt. In dark grey or black; sizes 10 to 18. Top, $11.95; skirt, $12.95. All Plymouth Shops. By mail, 352 Fourth Ave., N. Y.

Right: A handsome wool sweater that just happens to cost $3.98. Good details: the dolman sleeves, the shirt collar. Grey, navy blue, beige, gold. Famous Fashions, 419 Madison Avenue, N. Y.



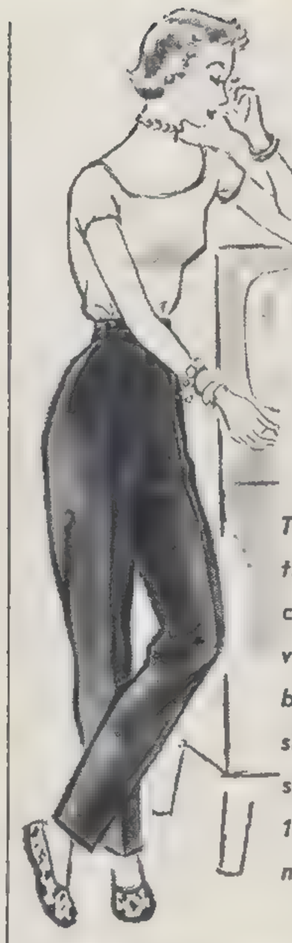


Left: A striped poncho . . . sweater. A belt holds the slit sides together. In navy blue and red or grey and white, $14. Skirt, grey or black wool crêpe, $10.95. Sizes 10 to 18; Calendar Casuals, 505 Fifth Avenue, N. Y.



Right: Two fashions in one—the sweater, the overblouse. Knitted of white wool, this has its own black patent leather belt, a new curved hem. $9.95; Jane Engel, Madison Ave. at 79th, N. Y.

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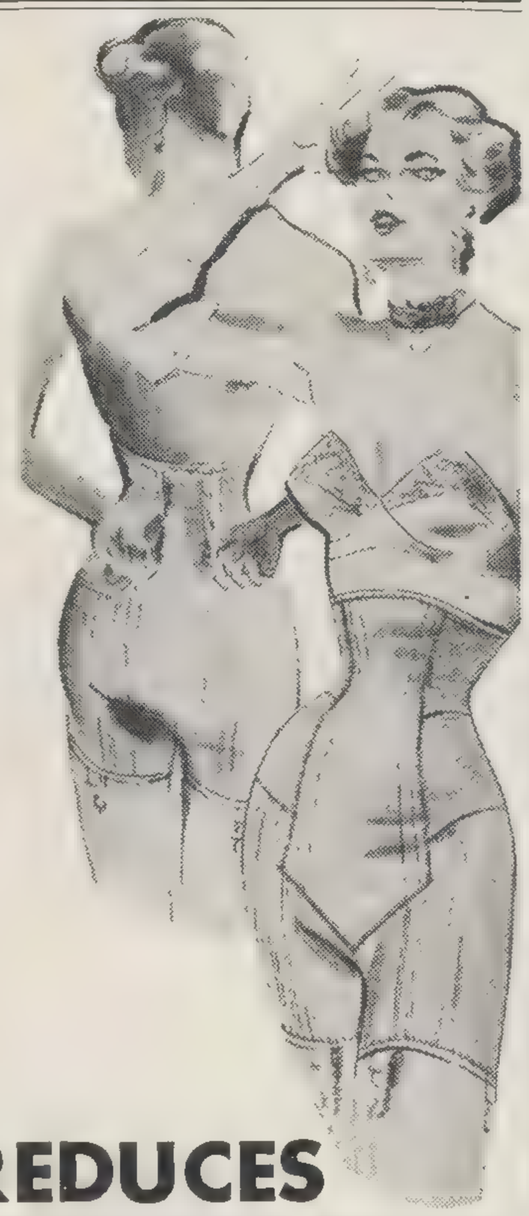
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To women who are watching helplessly
as their skins dry up and grow old

A NEW GREASELESS FLOWING BEAUTY FORMULA THAT LITERALLY BRINGS DEWY MOISTURE TO AGING OR DRYING-UP SKIN

For years without end women have "buttered" their faces with old-fashioned creams to no avail. It's a pity that they didn't know about this amazing discovery.



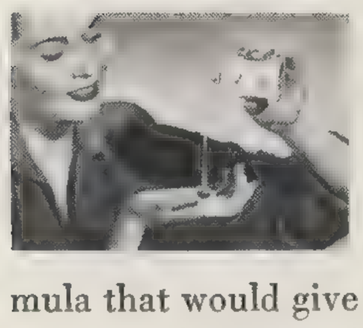
How often in the past have you hopefully applied old-fashioned creams only to have your dreams of a dewy, youthful skin shattered by a rude awakening, your face still covered with grease. Now you can stop "buttering" your face. For now there is an entirely new concept in beauty—better than anything you have ever known—better than anything you have ever used.

What makes skin grow old?

You have seen fruit grow old in a bin. You have seen your corsage dry up while you wore it. And you know what causes this—DEHYDRATION. That's what so often happens to your skin too—DEHYDRATION—and sensitive skin dehydrates sooner.

Women everywhere have sensed the need for moisture. That is why they have constantly used heavy creams all over their faces—and often with poor results. But now they can be sure of a fresh, dew-drenched look—the look English complexions have.

Jacqueline Cochran was determined to find a flowing formula



Impatient with all greasy creams, Jacqueline Cochran, top-flight beauty authority, was determined to find a formula that would give the skin the balanced moisture that it requires. She and her chemists worked indefatigably and through a stroke of genius FLOWING VELVET was created.

For FLOWING VELVET is a three-way flowing formula with *three-way action*. This unique combination of rich cream, lotion and facial oil, containing a new moisture giving ingredient, *hydrolin*, acts on your skin in these three ways:

- *It furnishes moisture that actually sinks into your skin.*
- *It supplies necessary oils for essential lubrication.*
- *It maintains the normal balance of oils and moisture.*

Only FLOWING VELVET can *act* like FLOWING VELVET. For only FLOWING VELVET contains this new scientific, moisture-giving ingredient, *hydrolin*. Hydrolin is owned and controlled by Jacqueline Cochran, and this ingredient is the secret of the dewy moisture that *flows into the skin*—and stays there!

Beauty Overnight...Beauty All the Day

FLOWING VELVET knows no time limits. Use this flowing *fluid* cream at night. It disappears *instantly* into the skin, leaving not a trace of grease on your face, on your pillow, on your husband. Use FLOWING VELVET by day. It sinks at once below the surface—with only a cool, moist look to show it was ever there—but oh, the beauty of that dewy, cared-for look! And over it goes your foundation and make-up, while FLOWING VELVET works its magic all the day!

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A little FLOWING VELVET . . . just a few drops . . . is all that is required because its ingredients are so rich, so concentrated. But you can use *all* you want—there are *no* limitations. You can wear it all day, every day . . . all night, every night. For FLOWING VELVET supplies the *special* moisture and oils your skin needs . . . safely and naturally. And it is guaranteed to contain no hormones.

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Jean Dessès brings back the beautiful blouse

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This beautiful blouse from the French collection of Jean Dessès for Alper blouses is made of Celanese* all-acetate Carlisle† crepe. French blue, gold, grey, white, thistle, pink. Sizes 30-38. About $11. At Stern Bros., New York; Bonwit Teller, Philadelphia; Miller & Rhoads, Richmond; The J. L. Hudson Co., Detroit. Carlisle is also available by the yard at better stores. Celanese Corporation of America, N. Y. 16.

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New York **Paris** **London**

I. S. V.-PATCÉVITCH, Publisher

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SEPTEMBER 15, 1952

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COVER: Flattery—in the form of dark red velvet. A coat that's a slim, wrapped shape, might appear at five o'clock or anytime after. Designed by Ben Zuckerman in Martin velvet (rayon and DuPont acetate). The earrings, rhinestone hoops—mobile, airy, three dimensional; Eisenberg. "Beauty Red" lipstick. All, Henri Bendel. Coat also at Marshall Field; Neiman-Marcus; I. Magnin.

COMING IN OCTOBER I VOGUE

HOW TO SPEND IF . . . YOU HAVE MORE TASTE THAN MONEY





Here they are, hand-picked by Vogue, the autumn fashions that triumph over price tags. See exactly how a small amount of money provides a handsome allowance of fashion this fall. To note before you spend a single banknote:

- The expensive *look* of Black and White for late day
- The economy of separates—the news in skirts is

how they make the costume—the news in blouses, ditto

COLOUR SCHEMES AND HOW TO PLAN THEM

Colour

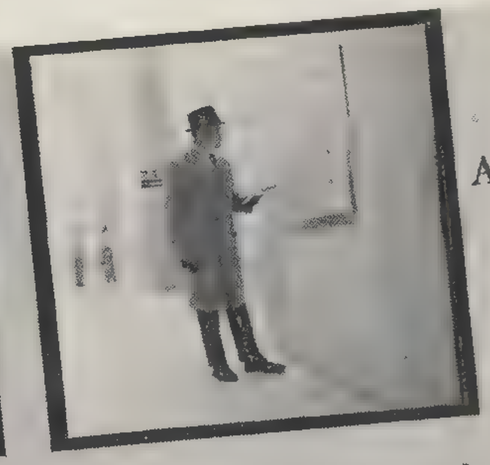
- Steps leading up to fashion-colour-schemes for autumn.
- And more colour news in the new tone range

for slips and petticoats . . .
and double colour in nightdresses.

ALSO:

Mrs. Exeter's investments in fashion this fall





A man is well-dressed when . . . ?

AND THESE FEATURES:

- 10th in the Art of Living Series.

Written for Vogue by Victoria Lincoln

- "Living with the Great." The constantly renewed pleasure of living with fine paintings. Photographs in colour.
- People are Talking About

VOGUE

INCORPORATING VANITY FAIR

THE

Good insurance for fashion dollars well spent . . .
this issue of Vogue—on your newsstand **OCTOBER** 1st

SEE WHO WALKS IN BEAUTY . . .

BY

Swansdown®

FOR YOU WHO KNOW AND LOVE THE SIMPLE CHIC OF FINE FASHION

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*Reg. U. S. Pat. Off.



VOGUE'S EYE VIEW OF A HANDFUL OF ADJECTIVES

Wonderful, warming, seductive, flattering, satisfying, oh-I-hoped-you'd-say-that adjectives. That's what every woman in the world wants (if not most—pretty high up on her list of wants) and that's what this issue is all about. Clothes that are blank checks on compliments, all marked "pay to wearer." Page after page of clothes that make you look pretty and that happen, also, to be smart.

Frankly, we couldn't have picked a better year for our purpose, because this year, pretty's smart . . . smart's pretty. So, with no pain at all, this issue is solely dedicated to the greatest fashion adjective of them all . . . "becoming."

PHOTOGRAPH BY HERBERT MATTER
BRACELET DESIGNED BY SCHLUMBERGER

FLATTERY'S THE ISSUE

Flattery—the subject of this issue of Vogue.
Flattery—the big issue in every woman's clothes life.
Let's discuss it. What's flattering?
And, better than that, what's not only flattering
but also first-class fashion?

Good point to clear up right in the beginning, and realistically: fashion can't flatter all of the people all of the time. It can flatter some of them all of the time, and all of them some of the time—and the smart woman knows this; she never calls a good fashion a flop just because it doesn't suit *her*. She keeps on looking until she finds one that does, and there always is one.

These, however, are almost unquestionably complimentary: Softness against the skin—the chiffon stole around bare shoulders; the deep fur collar framing the face; the feathery turban baring the brow.
Sparkle against the skin—jewels cascading from the ears, or curving around a creamy throat; spangles; bright nail polish newly applied; smooth hair brushed to high lustre and banded with a satin ribbon (Paris does *this*).
That which casts a pale glow: white satin, pearl-grey satin; the hat with the wide, white furry brim; the coloured umbrella in the rain.
That which looks laundered: anything that brings up visions of clear white soapsuds, that looks still warm from the iron—especially when tucked, fluted, tightly ruffled.
That which is mobile: the collar that assumes several shapes; the sheath covered with swaying rows of fringe; the floating panel.
That which simultaneously reveals and conceals: strip-strap sandals; the tango evening dress dipped lower at the back; a V-backed dress that turns around to show a high, choker neck.
That's part of the list, only the bare bones of it—but everything on it is flattering, and everything on it is this year's fashion. Add to it, as you leaf through this issue.

Here's flattery—
such soft fleece in such a honeyed beige; so much fur so close to the face; so much casual American elegance all at once.

A BEN ZUCKERMAN COAT
IN FORSTMANN FABRIC
AND RANCH MINK.
COAT AND CASTLECLIFF
NECKLACES AT
SAKS FIFTH.
JERSEY GLOVES
BY FOWNES.
THE CAR: A CHRYSLER.

RAWLINGS

FLATTERY: NEW FINDINGS

SUIT BY ANTHONY BLOTTA
IN NAVY-BLUE
LESUR WOOL.
AT BONWIT TELLER;
HARZFELD'S;
NEIMAN-MARCUS.
JOHN FREDERICS HAT.

Here's flattery—
the soft whiteness of the Angora hat;
the wide, softened, mutable collar;
the slender feminine curves
of the suit itself.

TWO-PIECE COSTUME
(BLACK-AND-WHITE,
AND DAY-LENGTH),
BY HARVEY BERIN.
AT HENRI BENDEL;
HUTZLER'S;
HUDSON'S; SAKOWITZ.

Here's flattery—
the unexpected child-size of
the brocade collar and cuffs;
the youth and ease implied
by the evening sweater;
the little billow of the brocade skirt.

RUTLEDGE

FLATTERY: NEW FINDINGS



BLACK ANGORA HAT,
BY LADDIE NORTHRIDGE;
BLACK HOLLANDER-DYED
RUSSIAN BROADTAIL LAMB STOLE BY
CHRISTIAN DIOR—NEW YORK;
AND NECKLACES BY
TRIFARI AND SCHREINER;
ALL AT LORD & TAYLOR.
HAT ALSO AT
GARFINCKEL'S.

Here's flattery—
Angora hat dipped, spangled;
silky fur surrounding bare shoulders;
a curve of jewels.

HORST



Here's flattery—
the white bloom of
the embroidered satin;
the pure line
(saying more than
a volume of detail).

DRESS IN IMPORTED SATIN,
HATTIE CARNEGIE.
ALSO AT
THE BLUM STORE;
FROST BROS.

PENN



Here's flattery—
the milky flow of white chiffon;
and, then, black velvet
in a dark, glowing sweep.

DRESS DESIGNED FOR NANTY
BY JEAN DESSES,
IN VELVET AND
BLANCHE CHIFFON,
AT BERGDORF GOODMAN;
GARFINCKEL'S;
NEIMAN-MARCUS;
I. MAGNIN.

RUTH C.

FLATTERY: NEW FINDINGS

Here's flattery—the sinuous cling
of black silk crêpe; the sway
of black silk fringe on it;
the Empire bosom—high, small.

DRESS BY TRAINA-NORELL.
DRESS AND WEAR-RIGHT GLOVES,
BOTH AT BONWIT TELLER.
DRESS ALSO AT NAN DUSKIN; I. MAGNIN.



PENN

Here's flattery—the sculptured
look of black mat jersey,
crush upon crush;
the pretty shaping of the skirt—
clinging closest at the hem.

DRESS BY TALMACK
IN RAYON JERSEY.
AT ROSETTE PENNINGTON;
FROST BROS.
JEWELLERY BY FASHIONCRAFT,
AT SAKS FIFTH.



HORST





PARIS COMPLIMENTS

. . . spoken in the evening

Here, two ball dresses, one wide and one narrow, both of them pearl grey, a colour that floated gently through some of the Paris evening collections. (For a total report on *all* the excitement from the Paris openings, we refer you to our September 1 issue.) *Opposite:* Mrs. Thomas Phipps of New York, photographed, on her recent visit to Paris, in the Galerie des Glaces at Versailles, wearing Balmain's wide satin ball dress of shining pearl grey, the bodice and the hip-low sash, white satin—no better tribute possible for Mrs. Phipps's blond good looks. Dress, in America, at Garfinckel's. *Above:* Nina Ricci's narrow ball dress; pearl-grey velvet skirt scattered with rhinestones, the simplest top in the world, of white satin, a long stiff satin stole (like a self-fluting column) of lime green, and a deep satin fascia. Here, at Bergdorf Goodman.

FRANCES MCLAUGHLIN



HORST

AUGUST BRIDE: MRS. ARTHUR KOHLENBERG

The former Geraldine Warburg,
daughter of Mr. Gerald F. Warburg, of Brookville, Long Island, and Mrs. George A. Pockels of Paris.
Miss Warburg was married on the twenty-fourth of August,
at "Meadow Farms," the Westchester country house of her grandmother, Mrs. Felix M. Warburg.

THE BRIDES...THE BRIDES

Neither political conventions nor economic rumblings, nor all-time hot-weather records,
nor torrential downpours have lessened the number of summer brides,
nor the autumn ones to come. Some brides, like Mrs. Anthony Eden (Clarissa Churchill),
are married in the registry, and wear dresses of their own making—
hers was mauve-y pink Shantung. Some, like Miss Helen Alexander, the daughter
of Mr. and Mrs. Archibald Alexander of Bernardsville, New Jersey,
are married quietly at home without attendants, with only the family present—
but in bridal veil and white, just the same.
Other brides, such as Miss Caroline Hudson
of Texas, are married in church (in her case, on Long Island)
with eleven maids awaiting—these, dressed in white organdie, ten inches
from the floor, with big, ribboned Milan hats, and armfuls of yellow roses.
The bride herself wore a crinolined cream-coloured satin dress, with long sleeves,
designed by Fontana of Rome. Her rose-point lace veil is the one her grandmother wore;
her lily-of-the-valley bouquet in the most bridal of traditions.
When Miss Harriet Pratt, the daughter of Mr. and Mrs. H. Irving Pratt of Oyster Bay,
married Mr. John B. Morris of Georgia in late August, she chose to have the ceremony
at her family's summer house on an island off the coast of Maine. Her dress was of satin
with a full train, a train-long veil, and long sleeves. Her six maids
wore enchanting ballerina-length dresses of French blue Shantung with violet velvet sashes.
Miss Joan Lewis, the daughter of Mr. and Mrs. Madison Lewis, at her September wedding
to Mr. Freeborn Jewett, junior, in Warwick, New York, wore for her church wedding
a princesse dress of white satin with family heirloom lace down the front of the skirt.
Her bridesmaids' full-skirted dresses were in the increasingly-seen ten-inch length;
in nymph green faille taffeta,
they were charming backgrounds for the pale pink African daisies in the bouquets.
When Miss Calista Lincoln of Greenwich married Mr. Henry Harder,
she wore a white taffeta wedding dress, with a long train.
The skirt was picked up on the sides with lilies of the valley;
beneath this showed the creamy lace petticoat that had belonged to her grandmother,
and the long veil was of the same faintly-ivory lace.
In Peace Dale, Rhode Island, Miss Anne Hazard, the daughter
of Mr. and Mrs. Thomas Pierrepont Hazard, for her wedding to Mr. Elliot Richardson
on August second, chose the absolutely traditional dress—long sleeves, with rose-point lace
at the neckline, and a full train; this in antique silk taffeta.
Her four bridesmaids, however, wore the modern ballerina-length, their dresses
of white embroidered organdie, shining delicately and deliciously over pale green taffeta.
And at her grandmother's house in Philadelphia, where Miss Mary Wanamaker,
the daughter of Mrs. Courtlandt Gross and Mr. Rodman Wanamaker,
married Mr. Porter Hopkins of Baltimore, last week, she wore a dress of ivory satin
with a bustle (it was reminiscent of the 1850's) and a veil
of family lace. Her bridesmaids wore veils too—
tulle ones, on velvet bands. Their dresses of pale-blue faille
(as were the dresses of Miss Pratt, Miss Lewis, Miss Lincoln, Miss Hazard,
and those of all their bridesmaids) were designed by Henri Bendel.

GREAT WORKERS OF ROME

Three women who give their time, thought, and care, to Italy and the world's awareness of it.



DONNA MARGUERITE CAETANI, Princess of Bassiano, compounds twice a year a 500-page literary review, *Botteghe Oscure*. This publication, in its four years, has become a bandwagon for writers, old and new guard. Princess Bassiano, seventy years old, with an incalculably young face, edits single-handed this volume charged with the works of American, French, English, and Italian authors. She regularly lists such writers as T. S. Eliot, Dylan Thomas, e. e. cummings, Ignazio Silone, and Albert Camus. Her pedestal among publishers stands not so much on her discoveries of talent as on her presentation to an international public of capable writers, Italian in particular. Princess Bassiano, a Chapin of Philadelphia and sister of Mrs. Francis Biddle, works and lives with her husband among a clutter of manuscripts, family, family friends, diplomats, and writers. Gentle, aloof, and also enveloping like one of Henry James's contradictory Americans, she asks, not always takes, advice about manuscripts from any guests on hand. *Botteghe Oscure* (which will be distributed by Farrar, Straus & Young this autumn) takes its name from the street where the Caetani palace stands in Rome. When not in Rome, Prince and Princess Bassiano, who are also Duke and Duchess of Sermoneta. spend much time at Ninfa, where on their grounds the icy stream of the Ninfa River swings through the ruins of a mediæval town covered with a fireworks of flowers. Prince and Princess Bassiano have given over the old castle here, fief of the Sermoneta family since the thirteenth century, as a home for poor children.



COUNTESS FLAVIA DELLA GHERARDESCA, *right,* is an active political figure, a person of charm, brain, and spirit. Last elections she stood and lost on the Liberal Party ticket for the City Council in Rome. She is National Vice-President of the Italian League of Women Voters (known as ANDE) and holds office as General Secretary of the National Council of Women. This small woman, with deep eyes and a classic Roman face, appears as a reckonable force in work for women and children, for school and prison reforms. Daughter of Marchese Alberto Theodoli, for years President of the Mandates Commission of the League of Nations, she married into an historic Tuscan family, one member of which figured in Dante's *Inferno.* Before the death of her husband, Countess Gherardesca lived on his family farm "Bolgheri," near Leghorn, and travelled a great deal. She now lives in Rome, overlooking the Villa Borghese, her days a crosshatch of her interest in art and literature as well as of political and social work.



HORST

PRINCESS GABRIELLA PACELLI, *left,* a beautiful woman, small, exquisite as a Cellini, recently shepherded to the United States nine Italian orphans, a pilot group for the two thousand or more children which the War Relief Services of the National Catholic Welfare Conference plan to place in American families. Since the war, Princess Pacelli, who looks as if she often smiles, and who speaks in a soft, decisive voice, has worked steadily as volunteer to the Pontifical Mission of Assistance, in particular to one of the many agencies under its wing, the Ladies of Charity in Rome. Her husband, Prince Marcantonio Pacelli, is President of the Italian Air Line, sergeant of the Papal Guard, lawyer, and nephew of Pope Pius XII. His father cut an historical niche through his work on the 1929 legal treaty between Italy and the Vatican. Prince and Princess Pacelli live with their three children in an apartment at the top of a Roman palace overlooking most of the city. An intent gardener, the Princess fills her terrace, like a huge vase, with flowers.

NEW EVENING ACCESSORIES: A GLITTERING COMPANY

Topaze mink, *opposite.* This, about as magnificent a piece of glitter as you'll find . . . an all-hours jacket, in that latest (and some say greatest) Emba mutation mink—Topaze. Here it is, a golden haze, shaped to this very year by the straighter fall, the almost sliding movement of the shoulders. Designed by Ritter. Companion jewel (20 per cent tax on this one, too): Roux's "Light Blond" colour shampoo. Gloves, by André David, at Lord & Taylor.

The glittering company, *below.* These are not late-day accessories. In fact, these are accessories that will never see the light of day. They have the uninhibited dazzle that belongs to glittering evenings only. *From the top:* very imperial-looking cigarette case of sun-rayed metal, the blue enamel medallion checkered with rhinestones. By Evans, $13*, Saks Fifth. Long—repeat—long, tremulous rhinestone earrings by Schreiner, $9*. Saks Fifth. Short satin glove, the palm and fourchettes, jersey. By Viola Weinberger, $12. Bonwit Teller. A jewel of a bag to invest in (and look after); gold lamé envelope blazing with rhinestones. By Nettie Rosenstein, $135*, at Bonwit Teller. Waterfall of flexible rhinestones pouring over a bar pin. By Schreiner, $48*. Saks Fifth. White satin evening sandal, electrically lit with rhinestones. By Newton Elkin, $25. Lord & Taylor. *PLUS TAX

HERBERT MATTER



PRIGENT







HERBERT MATTER

CAMEL COLOUR: THE COMPANY IT KEEPS

Camel colour with white, *opposite:* One of the becoming blends—bland camel colour, with a compliment in white jersey, paid where it does the most good. The coat, a cardigan drawn into a high-waisted yoke at the back. Skirt, with a built-in fascia that's a slimming miracle. Moulded white jersey blouse and sling scarf, of Wyner wool and Vicara. All, by Claire McCardell. Coat of Stroock fleece, about $100. Skirt to match, *and* the jersey blouse, about $55. All, Lord & Taylor; Hutzler's; I. Magnin. Fuzzy camel-coloured hat, Mr. John. Ball earrings by Napier, $8* also at Lord & Taylor. Lipstick, Chanel "Garnet."

Company for camel colour, *above:* The nice dusky glow of simulated topaz. Three strands, $7*; five strands, $12*. These, by Castlecliff, at Lord & Taylor. Ecru cotton string gloves with deerskin palms; by Hansen, $4, at Bonwit Teller. The really-big-enough leopard-print corduroy shopping bag; by Midtown, $35*, at Henri Bendel. And the remarkably thin little green umbrella (only twenty-two inches long), $11; at Lord & Taylor. Twin-purse purse of black calfskin by Milch, $45*; from Bergdorf Goodman. Especially good with camel, and underwriting all the brown-to-cream tones in your wardrobe—a tapered opera pump of brown calfskin and Calcutta lizard; by Delman, $43. *PLUS TAX

PRIGENT

MAKING NEW ARRANGEMENTS:



1

2

3

HERBERT MATTER

On these two pages—Vogue's choices, grouped.
Accessories, related—but not insistently so;
worn together, they sharpen the point
of your autumn clothes.

1 Late in the day, with a black taffeta dress,
you might wear this black velvet bag,
flicked with patent leather; you might choose
very open patent leather sandals, *or* a velvet
opera pump. The bag, by Nettie Rosenstein,
$60*, Saks Fifth; Sakowitz.
Champagne gloves perhaps, like these
of rayon taffeta with jersey palms,
by Viola Weinberger, $20 at Saks Fifth.
And six tawny fake topazes, settled in
a rhinestone pin. By Eisenberg, $20*.
Bergdorf Goodman. Maybe add a warm
gold note? "Russia Leather," by Chanel.



4

2 With a soft black wool suit, for luncheon and later, cream-coloured lambskin
gloves. These by Kislav, $16, Best's. Add the rolling horizontal of a
long olive-green suède bag (a nice counter-line
for all this new narrowness). $60*, by Renée Montague.
Add a black suède pump with a delicate toe, by Avonette, $17,
Saks Fifth; Montaldo's. Maybe a metal carryall
in sunset shades of pink and yellow.
By Evans, $25*, Saks Fifth.







5

3 With a brown-and-black flecked thin wool, this new, big, square,
tidier-than-geometry black suède bag, with a mock-tortoise handle. By Koret, $70*.
At Lord & Taylor; I. Magnin. That pleasant length of glove (8 button)
with a black capeskin palm and copper lambskin backing. Designed by
John Frederics for Meyers Make, $20; De Pinna. A slender black suède pump, Barefoot Originals, $16.
Bloomingdale's. Add a gold-coloured Italian compact, pebbled with bright stones. $27*. Henri Bendel.

4 With your black-and-white tweeds: a great satchel (we call it the editor's bag) that you'll
have a tendancy to carry *too* often. Of crushed calfskin, lined with sheepskin, and loaded with
compartments. By Coblentz, $70*. Altman; Garfinckel's. The gloves—marvellous—dark grey crocheted wool with pigskin
palms. By Kay Fuchs. $17. Saks Fifth. The bracelet—looking like tightly wound
gold threads, cinched with rhinestones—gold-plated sterling. By Nettie Rosenstein, $120*. Saks Fifth.
Brown suède and calfskin pump with a very slender heel. $24, at I. Miller; Kaufmann's.

5 With a wheat-coloured jersey dress: the fine flashing line of a *very* horizontal piccolo bag,
in black calfskin. Bienen-Davis, $40*. Best's; Hudson's. Wheat-coloured pigskin gloves (in that length
again) by Superb, $12. De Pinna. A gilded rope, coiling into tassels. The pin, $7*,
from Hattie Carnegie. Final note: a threaded blackened-red calfskin pump. De Liso Debs, $17, Jay Thorpe.

*Plus Tax



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PARIS COMPLIMENTS IN ALL SIZES



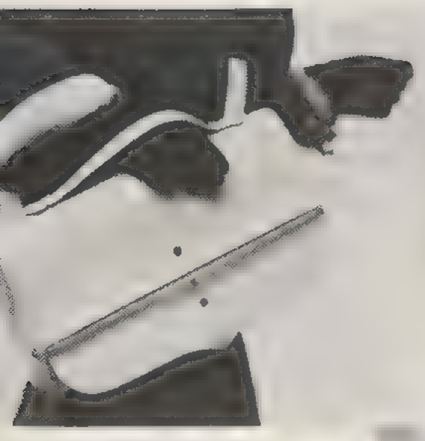
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These are ideas, flatteries from Paris . . . some glove size, some coat size, altogether an important part of the Paris collection picture. (Often it's the whisper or splash of just such an idea that gathers in compliments for a whole costume.)

1. Mancini's shoe, made for Givenchy. Black calfskin, the square toe dented in at the tip, just a *little* like a hoof.

2. Nothing can out-baroque baroque—except coral. Here, three wonderfully big twisted bracelets of red, black, and white rough coral. ("What delicate wrists you have.") By Givenchy.

3. An example of Givenchy's fur-printed silk that we told you about in the September 1 issue. This one, mimicking ocelot, shapes a slim dress with an unpinched jacket. These fur-printed silks are a step toward winter prints. . . .

4. Givenchy apparently likes his bracelets big and swathing. This one, a great jostling cluster of blue and red currants.

5. Givenchy's sizeable natural calfskin bag, closed with a brass bar. Indication of the tendency: narrower lines—bigger bags.

6. Dior's satin sabots (which he showed with all his clothes), the instep moulding the arch. In New York at Henri Bendel.

7. Lanvin's *bright* purple corduroy gloves—this seems practically a new colour—unexpectedly dazzling with black-and-white.

Opposite: Dior's coat, of Emba Royal Pastel mutation mink, which folds flattering as a stole (the skins are set on the bias in the sleeves). Worn with it, one of Dior's beautiful corrugated, paper-pleated dresses in putty-coloured crêpe; sleeveless, with cardigan neck. In America at Holt, Renfrew of Canada.





ALASKA SEALSKIN...
BLACK IN BLOOM

This *might* be the coat of coats for you—
and it couldn't happen to a nicer fur—
for black Alaska sealskin, always a loved and
appreciated fur, famous for its flattery,
finds itself this year in a position of
enormous elegance. You can see why.
It's a natural for the new vertical-fullness-only
silhouette, at its rippling best
in this blackest of blacks.
This page: A silky, supple example,
poured in the new closer-bodied mould,
with low-placed fullness. and a
deeper throat line. With it,
your instinctive choice, which also
happens to be a fashion—white.
Perhaps a small, looped-up tricorne,
and an ermine muff. All, made to order,
Bergdorf Goodman.

HONEYMAN



Another black beauty, of Alaska sealskin,
cut with curved scissors to the new pliant,
higher-waisted silhouette. And just so that
no one (coats have the *biggest* audience)
can miss the point of this compliment,
soutache underscores the silhouette—
the straight-falling width, the bosom-high,
shaped in-curve at the armhole, the new
depth of neckline. Maximilian design;
also at Holt. Renfrew of Canada.
With it here, what else but white?
An ermine shell, shaped to hug your head
at all angles...sideways, forwards,
backwards. By Mr. John.
White gloves. Maybe an extra pair
in the pocket, for this is a look
worth keeping up all day.

THE COMPLEXION: LIGHTER

The paler complexion of this year, with its gentle colouring
and transparence—seemingly the least made-up complexion—
in reality requires a consummate make-up skill.
It is the look of naturally beautiful skin—
with all its qualities heightened.
It is the look of the fair—this gently cared-for complexion.
It must begin with a flawlessly clean skin,
without a trace of oiliness,
skin that has been washed clean with soap,
brightened with splashes of cold water.
For this, use the gentlest of soaps, gentle as a cream;
a complexion brush, or a suds-massage.
(*Note:* Pears—back again from England; a very famous,
gentle soap—made with rainwater!)
The delicate complexion can also be the
result of stimulating facials that help give clarity
to the skin through increased circulation—
or a masque that encourages the skin to rid itself
of impurities, to slough off dead cells.
The pale complexion needs a delicate screen
of make-up foundation to even out the skin texture
and skin tones. One of the sheerest is the long-favoured,
ivory-tinted lotion, "Beauty Balm," by Germaine Monteil.
One of the most covering is Max Factor Hollywood's
famous colour fakery—their cakes and creamy sticks.
These put *true* false colours over a complexion—
whether to match, to blend, or to change entirely.
There is a new "Cream Powder," by Coty, that contains
its own built-in foundation; and this smooth cake powder
comes in the palest ivory tones.
There's a powder-over-powder technique (Elizabeth Arden's)
that gives the fair complexion a lightly-textured veil
through which a faint colour can shine.
A very light face powder is used under a
complementary and faintly-deeper-toned powder,
to give the complexion a play of light
that could not be achieved
by the use of one flat tone.
Remember: All of this is for all-over complexion colouring.
The pale complexion is not meant
to stop at the chin-line,
must be carried to the neck and shoulders, too.

THE MOUTH: BRIGHTER

Now—colour is not the whole reason for
lipstick. For lip colours have a new
dimension: shine. The cosmetics makers
have run the colour gamut, and find that
women like not just one seasonal colour
but many shades of pink, of orange, of red.
Now they're occupied with new textures.
Their first step was to make a lipstick
stay on the mouth longer than ever before.
Success. The second step, a plus to
the first, is shown here—another success.
It's a formula which puts a
high polish on any shade;
a lip colouring spangled with highlights.
We show here, shining through
the photographer's camera
and the engraver's plate,
Germaine Monteil's new Superglow lipstick—
the colour, her vivid "Red Flash."

PENN





NEW FORM OF FLATTERY:
THE SLENDER BALL DRESS

Fashion for the flattery of a
slender woman: the new ball dress—
a pillar, slender and curved.
And when there's a stream of bouffancy
down to the floor at the back, as here,
one of the most feminine gestures
in the world is again at your command—
the little flick of the foot that a woman gives
her train whenever she turns.
Facing page: A pale pillar—yellow lace
streaming creamy satin. Harvey Berin dress;
Castlecliff tiara and earrings; and kidskin
gloves by Alexette—all at Bonwit Teller.
Dress, also at Neiman-Marcus; I. Magnin.
Mademoiselle sandals at Lord & Taylor.
Sandalfoot stockings, by Munsingwear.
Another suggested accessory:
Evyan's "Most Precious"—
a new and subtly alluring perfume.
This page: A dark pillar—black velvet;
white satin décor.
Trigère dress and Marvella earrings,
both at Bergdorf Goodman.
Dress, also at Hutzler's; The Fashion.

PRIGENT

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A CHANGE IN THE COLOUR OF STOCKINGS

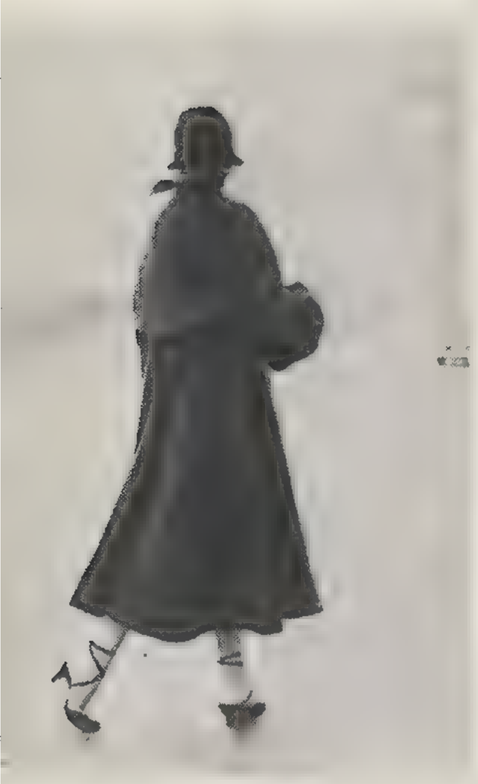
When a woman looks down at her stockings,
this autumn, this is what
she should see: a colour new to her
stocking-buying experience, a colour
chosen to pick up her costume's colour
(which this year may include some
highly-coloured new facts about shoes).
One way she'll solve everything:
with the new "changeable" shades—stockings
dyed to look fairly beige, or taupe, or
even pink in the hand—but actually
chameleon in the wearing.
Another way: she'll note that stockings
are generally a little darker now—
and she'll commit to memory those
on the opposite page that jibe with
the colours of clothes she plans to own.

Sampled on the opposite page:
1. One of the new chameleon shades:
"Blush Taupe," by Strutwear.
2. Another chameleon—"Quicksilver,"
a delicate reflector, by Bryan.
3. A chameleon with a rosy cast,
"Scintilla," by McCallum.
4. With browns: "Caper," by Prim.
5. Black, grey: "Birch Grey," by Townwear.
6. With greens, for one thing,
"Natural Beauty," by Phoenix.
7. With blue: "Town Tweed," by Larkwood.
8. With shades of red or grape,
"Misty Taupe," by Lady Hampshire.
9. With pastel shades: for evening;
"Whisper," by Archer.
More new colour choices, page 199.

A CHANGE IN THE STOCKING ITSELF

When a woman looks down at her stockings,
this autumn, this is what
she *shouldn't* see: much stocking at all.
Here's why. While stockings
are now being dyed a little darker
in general, they're also being made
to look a good deal more sheer—
even the reinforcements
of everyday stockings (and by this,
we mean stockings with a strong will
to live) are being made to look
more and more transparent.
The result of all this:
the trimmest legs ever to come along.

Opposite page: What you don't see
ask for. The stocking that's
hardly there at all is the right one
for bare sandals. Seamless sandalfoot
stocking by Hanes; the colour, "Shell."
Julianelli sandal at Lord & Taylor.
This page—top, left: A tip, only,
of reinforcement. Glen Raven stocking.
Top, right: No reinforcement at all;
a sandalfoot stocking by Alba.
Below, left: Light reinforcement,
pointed heel. Mary Grey stocking.
Below, right: Sheer reinforcement,
a daily stocking; by Picturesque.



VISCONTI: COAT OF VELVET-LIKE FABRIC— GOLD-FLECKED BROWN.



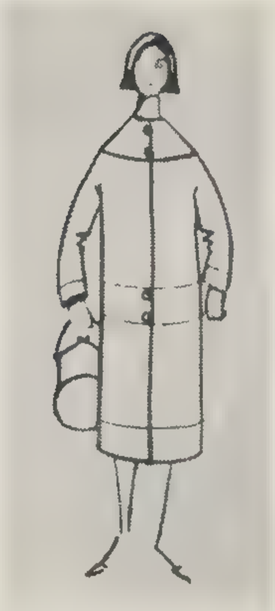
GERARD HERTER

DERIGU: BRASS-HANDLED HANDBAG OF THIN REVERSED CALFSKIN.



RANDALL

CAPUCCI: EVENING PONCHO OF HEAVY BLUE FAILLE.



CAPUCCI: SELF-BANDED COAT OF OFF-WHITE TWEED, HAND-LOOMED.



CAMERINI: CARNATION-RED CALFSKIN, SOFT, STRONG, LIGHT.

ITALIAN COLLECTIONS NOTEBOOK

There are three exciting things about Italian fashion today:

The first is the fact that Italy is capable of producing a kind of clothes which suit America exactly—and producing them in a manner unequalled by any other European country. Namely: clothes for outdoors, for resorts, for travel, for skiing; separates, fads, looks, airs, tricks—all the gay things, all the boutique articles and accessories.

The second is the fabrics—anything and everything pertaining to Italian fabrics is newsworthy.

The third is the evening dresses, marvellously made in marvellous silks at a relatively low cost. (Evening life is something that the Italians understand thoroughly; in Rome the most elegant women have made sweaters and skirts their morning uniform, but realize that the simpler they look by day, the grander they must look by night—during the season, a woman seldom wears the same dress twice.)

These are the three things in which the Italians need to be encouraged; they should be given wings to develop their native specialties, and urgently discouraged from French adaptations—a tendency fast becoming a trend, and only because it is hoped that this will attract the American buying public.

FLORENCE: The showings here were held in the incredibly beautiful Sala Bianca of the Pitti Palace; opened with a designer from Rome:

ANTONELLI. Good wearable suits, with straight lowered hiplines—cardigans, box jackets—and high necks. Tweeds; jerseys—grey, black, black-and-white, beige-green, purple, red. Draped sheaths for evening.

CAROSA. Very becoming suits in jersey, tweed, flannel; good coats; beautiful evening dresses.

GIOVANELLI-SCIARRA. Amusing quilted chintz skirts for at-home evenings or after-skiing, worn with velvet turtle-neck sweaters. Wonderful evening-at-home overalls (Italian women love these) in black satin—low, crossed neckline—worn with huge white taffeta overskirts lined in black. Beautiful tricolour satin ball dress: emerald, sapphire, and deep bright ruby.

VENEZIANI. A newsy new back on everything—bloused and low on the waist, in jersey, taffeta, fur; sometimes pleated.



ROSSI: WHITE-STITCHED BROWN CALFSKIN HANDBAG.



CAMERINI: SEAL-BROWN SUÈDE BAG
TRIMMED WITH BLACK LEATHER; ZIPPED ALL AROUND.



VENEZIANI: DRESS OF HAND-PAINTED WOOL
(ANOTHER FABRIC FROM LINI E LANE).



ELNY: FEATHER EVENING BAG.



EMILIO: ZEBRA DRESS
OF HAND-PAINTED LINEN
(FABRIC: LINI E LANE).

Seen day and evening with straight or full or pleated skirts. Veneziani showed no sportswear; is bringing this to New York in September.

FERDINANDI. A star tailor, from a long line of Neapolitan tailors. His suits and coats were the most tempting in the collections—by reason of their perfected simplicity and complete wearability. One wonderful evening dress here: black satin moulded to the body, the bodice like a wing-topped middy.

CAPUCCI. This twenty-year-old Roman is easily Italy's most promising young designer; his collection was full of light and fresh air. The clothes, if too costume-y, at least are completely original and full of ideas. Needs developing, but it is extraordinary for someone so young to feel couture as much as he does. These are not just sketchbook dreams tacked together. Fabrics have been studied, anatomy learned, cutting mastered.

MIRSA. From this Milanese house, superlative sweaters—better than ever. Shapes, colours, weights, weaves, were all original, inventive. Mirsa now make three skirt-shapes—one a straight jersey, one pleated, and one heavily embroidered for after-ski. Beautiful little square-necked evening tops, with sequins thick as armour at the shoulders and diminishing until they disappear at the waist. Excellent new cotton resort shirts.

M.T.A. A Turin house, showing excellent sweaters at reasonable prices. Two good shapes—one with a turtle neck starting as a yoke at the shoulders; the other, a cardigan with ribs worked horizontally and vertically in a way that flatters the figure.

LUISA SPAGNOLI. The Angora specialist from Perugia. Wonderful Angora dressing gowns and heavenly full-length ulster-like evening coats.

EMILIO PUCCI. Excellent new skirts, trousers, and sweaters, and amusing at-home, after-ski, or Capri evening clothes.

NINA FORMENTI. From this Milan designer—very gay after-ski pants cut like ballet tights but knit of heavier wool and with feet attached, laced from instep to ankle in contrasting cords with fat tassels. Excellent V-necked shirts. one end a scarf. Orange and grey, black and white. *(Continued on page 201)*

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The explosive potentials of the Korean situation defined by Major General William Curtis Chase, Chief Military Adviser to Formosa, as "World War II point nine nine." . . . National resources and California-grown rubber, giving America a new degree of self-sufficiency, to the expressed dismay of other rubber-growing nations.

PEOPLE ARE TALKING ABOUT . . . "Scrabble," a word game that falls between anagrams and crossword puzzles. . . . The waifish emotion, longing, and sandpapery edge to Edith Piaf's singing at the Versailles, in New York.

PEOPLE ARE TALKING ABOUT . . . *The Rise of Simon Lachaume*, by Maurice Druon, the French novel that won the 1948 Prix Goncourt and has just been published in English; a cool, often appalling, unstringing of the pearls of Paris society which the author describes as "genuine pearls, cultivated pearls, imitation pearls." . . . "Salty dog," a new gin drink made of lemon juice, fizz water, and salt instead of sugar.

PEOPLE ARE TALKING ABOUT . . . The return to Ballet Theatre of the two ingredients which spiked the company's early success: the dancing of Alicia Markova in the classics, "Swan Lake" and "Giselle"; the choreography of Agnes de Mille, whose new ballet, "The Harvest According," has music by Virgil Thomson, sets by Lemuel Ayres.

PEOPLE ARE TALKING ABOUT . . . Roberto Rossellini's new movie, *St. Francis*, the pervading humour and humanity of the Monks of Nocere Inferiore Monastery who play St. Francis and his Brothers; the extraordinary visual beauty of the film which, like a quiet summer's day, passes quickly and uneventfully, telling little about the saint's life.



PIERRE FRESNAY, ALBERT CULLOZ

PEOPLE ARE TALKING ABOUT . . . *New World for Nellie* and the careening imagination of the English author-artist, Rowland Emett, famed for his caricatures of antiquated railroad engines; this first book for American readers is filled with delightful pink-and-blue scribble-scrawl drawings and shining nonsense about Nellie, the engine who appeared for years only on the pages of *Punch.*

PEOPLE ARE TALKING ABOUT . . . *Marlene Dietrich Overseas,* a Columbia LP recording, with a haunting thread of allure needling through eight songs sung in German by the great Marlene, for wartime use by the OSS as counter irritants to Axis Sally. . . . *The Tiger in the Smoke,* by Margery Allingham, a chilling suspense story that persistently scratches the nervous system.

PEOPLE ARE TALKING ABOUT . . . The Eisenhower forces in Texas working the short grass roots with twelve-year-olds mobilized as "precinct captains" to help get out the vote. . . . The vigorous impudence of Tony Acquaviva's recording of "Tillie's Tango."

PEOPLE ARE TALKING ABOUT . . . *The Stars, a New Way to See Them,* by H. A. Rey, a new book on the constellations which makes them seem to pop out of the heavens to be identified by amateur astronomers. . . . New painless dentist drills that operate on the principle of sand-blasting. . . . A commentary on musical appreciation in the U. S.: the subway juke-box at Forty-Second Street and Broadway which plays only opera.

PEOPLE ARE TALKING ABOUT . . . "It's a Problem," an intelligent, startlingly frank TV show on NBC, with its authoritative experts exploring such touchy subjects as divorce, race prejudice, sex. . . . A Washington quip, "Can anyone tell me the status of quo?"



"THE AMAZING MONSIEUR FABRE"
An extraordinary biographical film (*left and below*) about the great French entomologist, backs up the absorbed performance of Pierre Fresnay, and Claude Renoir's photography of the bony land of the South of France, with an unprecedented supporting cast. Scientific microscopic insect films, with the fascination of real crime compared to fictional, interlard the picture. Among these films, scorpions (one shown below) fight to the death in a battle as stately as a pavane and as vicious as judo. The human cast of *The Amazing Monsieur Fabre* turned another unprecedented trick. Bi-lingual French actors played the story twice, once in French, once in English. In the English version, just released in the United States, Pierre Fresnay convinces completely as the brave, cranky scientist who refused to learn from anything but his subjects, and spent hours bug-hunting (*opposite page*) with his young son. By this simple device of honest observation, Fabre turned entomology topsy-turvy, proving while he was at it that the diligent ant of the fable really begs from the more diligent grasshopper.





QUESTION: WHERE'S THE COLOUR IN THIS COSTUME?

This page is printed in black and white,
but we'll give you a tip—the colour's all in the shoes.
(There's colour in all the shoes on the next four pages;
that's their point.) Here, the dress is what you see;
it's grey. The hat, grey and beige.
The shoes, the new choice for grey—they're brown.
Shades of brown, from luggage tan to dark alligator brown.
Opposite: The dress is one of this year's
candidly understated jerseys with a quick line,
a great deal of style. A sweater-bodice (Heller jersey);
a skirt of textured wool jersey. By Oleg Cassini, $90.
De Pinna; Marshall Field. Turban, John Frederics.
Wool jersey gloves by Meyers Make. De Pinna.
The shoes are luggage-tan calfskin, very good news
with grey. $20. Andrew Geller. Stockings, the new nylon twist,
promising long wear, unshiny texture; by Artcraft. Bloomingdale's.
This page, left: Shoes with one of the best-looking lasts
in circulation; here in brown alligator
(tanned by Fleming-Joffe). A Valley design.
Stockings, by Sapphire, from Best's.
This page, right: Handsome, tan calfskin shoes
tagged with fringe; the leather processed by Ohio; $21.
Shoes, and the long-legged stockings by Tabarin, at Saks Fifth.



Right here, the red shoe is the shoe for black and white.
(And black and white, tweeded together, is a Good Thing.)
Turn the page—and the red shoe's the shoe for grape.
It's also the shoe for camel-colour, for the
blackened greens and blues. In fact, we can't think of
any muted colour the blackened red shoe
won't be right with.
Opposite: The cardigan dress, cardigan jacket,
in black and white tweed jersey, with a narrow
binding of black silk barathea. A carefully simple
dress-and-jacket combination—slim, urbane, up-to-this-minute
in looks. By Nat Kaplan in Heller wool jersey, about $110.
Gilt earrings, Napier. All, Bergdorf Goodman.
The lipstick: "Razzle Dazzle" by Lucien Lelong.
Dress, jacket: The Dayton Co.; Woolf Brothers; J. W. Robinson.
This page: The same shoes you see opposite as the only
colour in a black-and-white costume, are photographed
front-face, here. Red kidskin opera pumps, by Pandora,
in Heyl kidskin. $25. Famous-Barr; Woodward & Lothrop.
Long gloves, ivory pigskin, by Andre David; Bloomingdale's.
The stockings, 15-60's in a rosy-beige. Berkshire, at Macy's.

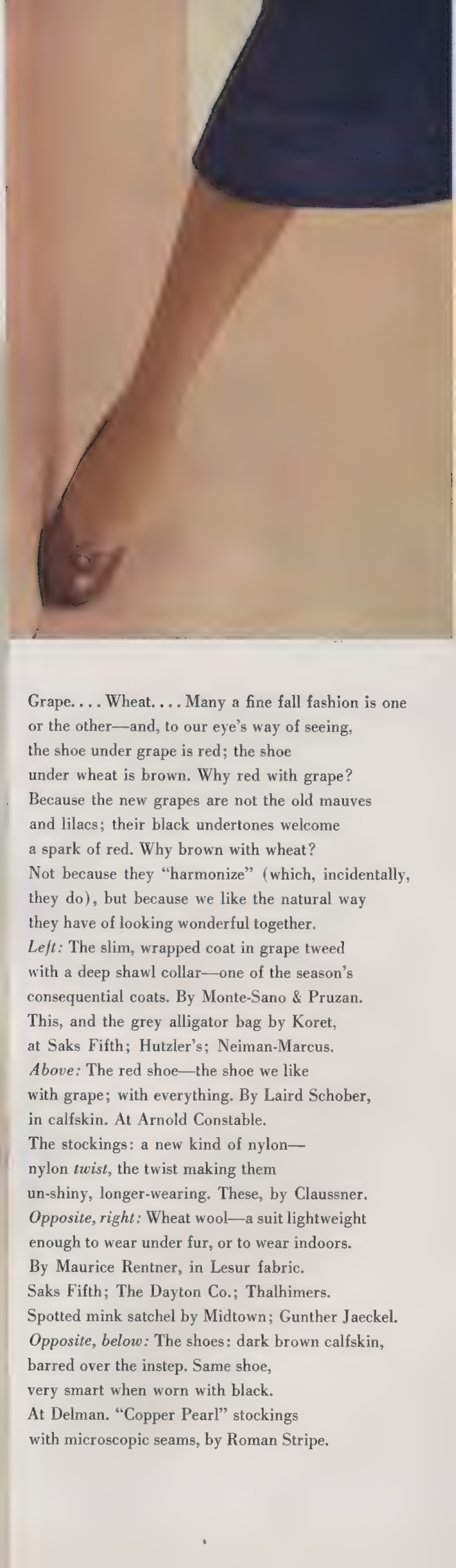
COLOURING THE BLACK-AND-WHITE COSTUME: THE RED SHOE





WITH GRAPE TONES: RED SHOES





Grape. . . . Wheat. . . . Many a fine fall fashion is one
or the other—and, to our eye's way of seeing,
the shoe under grape is red; the shoe
under wheat is brown. Why red with grape?
Because the new grapes are not the old mauves
and lilacs; their black undertones welcome
a spark of red. Why brown with wheat?
Not because they "harmonize" (which, incidentally,
they do), but because we like the natural way
they have of looking wonderful together.
Left: The slim, wrapped coat in grape tweed
with a deep shawl collar—one of the season's
consequential coats. By Monte-Sano & Pruzan.
This, and the grey alligator bag by Koret,
at Saks Fifth; Hutzler's; Neiman-Marcus.
Above: The red shoe—the shoe we like
with grape; with everything. By Laird Schober,
in calfskin. At Arnold Constable.
The stockings: a new kind of nylon—
nylon *twist,* the twist making them
un-shiny, longer-wearing. These, by Claussner.
Opposite, right: Wheat wool—a suit lightweight
enough to wear under fur, or to wear indoors.
By Maurice Rentner, in Lesur fabric.
Saks Fifth; The Dayton Co.; Thalhimers.
Spotted mink satchel by Midtown; Gunther Jaeckel.
Opposite, below: The shoes: dark brown calfskin,
barred over the instep. Same shoe,
very smart when worn with black.
At Delman. "Copper Pearl" stockings
with microscopic seams, by Roman Stripe.

WITH WHEAT TONES: BROWN SHOES

RUTLEDGE



VOGUE PATTERN WARDROBE, KEYED TO TWEED

On these four pages

The only woman in the world who can look exactly like this, this winter—is the woman who makes her clothes from Vogue Patterns. Previewed for her on these four pages, a wardrobe keyed to tweed and based on a red, white, and black colour plan. Everything from a short coat to a little-dinner dress is here—and if one's life calls for a big ball dress or a heavy winter coat, there are *other* Vogue Patterns for those. A further preview, in the box at right.

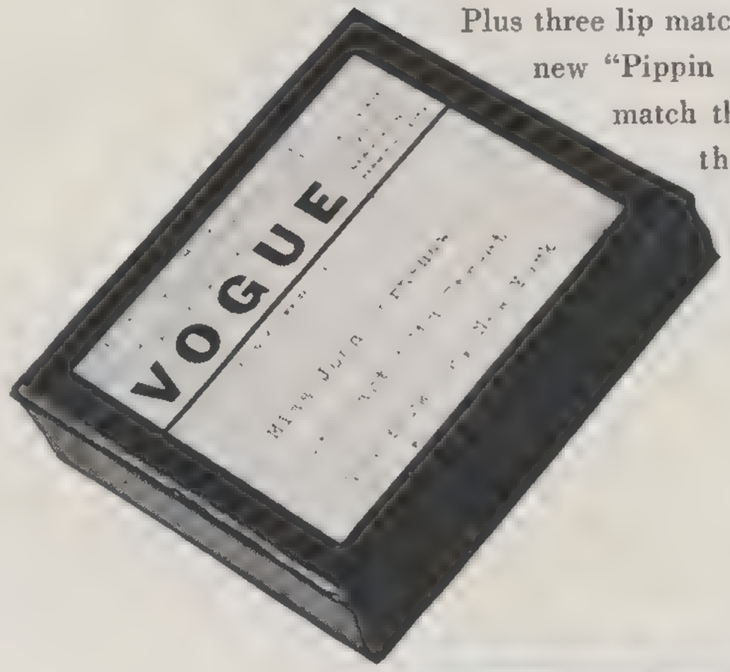
1. The keynote, the coat. One of the new hip-length jackets made in a bulky, coat-weight fabric and therefore enough covering for a wool dress, in early winter. The shape, the newest—straight, with no marked waistline. We made it in pebbled black and white tweed, lined with red wool jersey. (You'll meet these fabrics again as we go along.) Worn here with an unmatching tweed dress—and unmatching tweeds are about to burgeon the way unmatching prints did last summer. Jersey turban by John Frederics. Calfskin bag by Ronay, at Lord & Taylor. The car on the opposite page is an Aston Martin; from J. S. Inskip, Inc. *Coat, Vogue Pattern No. 7803.*

2. The dress shown with the coat opposite—a smooth, slender foil for the coat's bulk, and a costume in itself for autumn. We made it in tightly-patterned black and white tweed. Good details: the low-placed pleats at the back of the skirt, the tucked collar and cuffs. Worn here with a shower-cap beret, a sealskin muff. The calfskin belt by Burkbe, at Lord & Taylor. *Dress, Vogue Pattern No. 7802.*

3. A narrow, trouser-pleated skirt in the same black and white tweed as the coat, and one of the two blouses we made to go with it: a turtle-neck middy in white wool jersey. Add the coat and the second blouse for a four-piece suit that could see you through a country week end. *Skirt, Pattern No. 7752. Blouse, No. 7723.*

4. A black wool jersey evening blouse: might be worn with the tweed skirt for an informal dinner at home. *Vogue Pattern No. 7805.*

Keyed to tweed—in fact, full of tweed—this package. There's a sample of every fabric used for the Patterns on these four pages. Plus a small flask of Lenthéric's "Tweed" perfume—the fragrance that's been worn with enduring success on *all* fabrics. Plus three lip matches of Lenthéric's new "Pippin Red" lipstick (to match the red that livens these blacks and whites). To send for the package, see the directions on page 203.





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FRANCES MCLAUGHLIN

VOGUE PATTERN WARDROBE *continued*

5. For the theatre, or a little dinner: a street-length black wool sheath which has its own jacket (see next picture). Dress and jacket, *Vogue Pattern No. 707.*
6. The same dress shown above, worn here for afternoon with its own close-fitting black wool jacket, lined in red taffeta. The jewelled earmuffs, part of a John Frederics hat. Good and big: the white fox muff. *Costume, Vogue Pattern No. 707.*
7. The lowered waistline, the smoother hipline—1952 changes rung on a classic, the unadorned wool jersey dress. We made it in red (to match the lining of the short tweed coat shown on page 164); love the waistline pockets. *Vogue Pattern No. 695.*
8. Wanted: one well-fitted, sleeveless jumper dress to wear with blouses in the daytime; on its own after five. We made it in black wool jersey; tried it on over a white sweater by Garland. Knit gloves by Wear-Right. Both, Bloomingdale's. *Pattern No. 7799.*
9. The black wool jumper dress on its own, with a many-strand pearl bib at the neck. The bib is by Valerie; at Franklin Simon. *Vogue Pattern No. 7799.*
Note about fabrics: Both black and white tweeds and the black wool are by Forstmann; all the wool jerseys are by Wyner. For samples, fill out the coupon on page 203.
For further pattern information—yardages, sizes, prices, et cetera—see page 203.

8



9



ADRIAN'S COATS—
ALL LINE, ALL TEXTURE



PRIGENT

Here, two very texture-y coats from Adrian's current collection: the shoulders unpadded, the lines clearly established, the cloth, woven for a third dimension, but pliant and supple. *Left:* The fan-fold coat in the new three-quarter length; the line variable, the width folding back into itself—opening out like a flicked fan when you move. At its beautiful best over your narrowest skirts. Of black-and-blue wool chinchilla by Lesur. In hand: a great curvy alligator bag, by Lucille. Coat, bag, at Gunther Jaeckel. (Coat also at Younkers; Frost Bros.) Two-tone grey felt stocking hat, worn almost vertically, thanks to knit ribbing. Designed by Mr. John for Adrian. *Opposite:* This could be your all, in coats this year. A flexible tube of shaggy fleece that has everything. The dead straight line that *is* elegance, the curved shoulder, the curved high-set pockets that hint at a high waist. This beauty, of charcoal fleece, by Lesur. A huge black calfskin pouch of a bag, by Josef. And beige wool jersey gloves (fresh note with charcoal), by Bacmo. All at Gunther Jaeckel. Coat, also at Kaufmann's and Marshall Field. The hair-concealing, face-revealing grey hat, designed by Mr. John for Adrian.





Left: The daytime shoe with a little something going on—this year's recipe for spicing up the always unbeatable lines of the good plain opera pump. **1.** The partitioned pump: black suède divided by black calfskin. $23. Saks Fifth. **2.** Black alligator-lizard pump (practically a shoe in two parts): laced with threads of patent leather. By Mademoiselle, $19. At Lord & Taylor. **3.** Black calfskin pump, the toe sparked with a tiny gilt buckle. A DeLiso Debs, $17. Jay Thorpe; Marshall Field.

THE ''LITERARY ILLNESS''

EDITOR'S NOTE: A distinguished member of the Rockefeller Institute for Medical Research, Dr. René J. Dubos is the discoverer of the fundamental principle on which all recent antibiotic research rests; more recently, of new techniques for the study of the tuberculosis germ. His thirty-four-year-old wife, Jean, who worked as a bacteriological laboratory technician at Harvard and the Rockefeller Institute, is now his literary collaborator. Together they wrote *The White Plague*, from which this is an excerpt, an engrossing, authoritative book to be published this fall by Little, Brown.

◆ Epidemics have often been more influential than statesmen and soldiers in shaping the course of political history, and diseases also colour the moods of civilizations. Because they are part of everyday life, however, their rôle is rarely emphasized by historians. Yet some aspects of the medical past which have remained almost unnoticed may have been of greater historical consequence than more dramatic events.

During the nineteenth century, tuberculosis was the greatest single cause of disease and death. Because it killed so many young men and women, and wounded so many hearts, it contributed to the melancholy mood of the Romantic Era by introducing in daily experience the stabbing sense of the brevity of life. The fading away of young women dying of consumption—in a decline, as it was then the fashion to say—became the most poetical theme of literature. Melancholy meditations over death, tombs, abandoned ruins, and weeping willows were popular themes over much of Europe around 1750, as if some new circumstance had made more obvious the ephemeral character of human life. Instead of singing the healthy joys of love, poets cultivated the refined sadness evoked by the thought that the beloved might soon depart.

Ever since antiquity and through classical times, autumn had been depicted in literature as the time of bountiful harvests, the mellow season when men rejoiced in health and abundance. But this began to change around 1760. The sadness of autumn entered poetry. Falling leaves came to symbolize discouragement and the destruction of young lives; even the colours of the dying foliage were likened to the blood of the consumptive. In *Ode to the West Wind*, Shelley described the falling leaves as "pale, and hectic red," like "pestilence-stricken multitudes." Thoreau observing the first spotted maple leaves "with a greenish centre and a crimson border," was led to remark in his Journal, "Decay and disease are often beautiful, like . . . the hectic glow of consumption."

Throughout the life of the nineteenth century in Europe and North America, it is easy to detect the influence of tuberculosis in diaries, letters, novels, plays, the arts, and even fashions. The best sellers of the Victorian Era abound in disease, and consumption provided a natural manner to dispose of a character and facilitate the plot. Even the most skillful novelists made use of such a convenient device, perfectly believable because the death of young people was a common occurrence. In *David Copperfield*, Charles Dickens found it poetical and easy to let Little Blossom die gracefully without disfigurement, almost without any symptoms. Washington Irving depicted in *The Pride of the Village*, a young girl passing into a romantic and hopeless decline at the thought that her lover was unfaithful to her. And in *Wuthering Heights*, Emily Brontë allowed many characters to die of some form of consumption.

Colds which settled obstinately on the lungs, fits of coughing, all kinds of fever—slow at their commencement, but incurable and rapidly consuming toward the close—were mysterious ailments which appeared frequently in the Victorian novel. But disease was rarely presented as something loathsome, unless it affected the villain. Rather, it was used as a device to enlist the sympathies of the reader. Consumption served the purpose well since it was believed to affect chiefly sensitive natures and conferred upon them a refined physical charm before making them succumb to a painless, poetical death.

◆ Like their English and American counterparts, many of the romantic heroines of French literature during the nineteenth century were consumptive and died young. The model for Marguerite Gauthier, in *La Dame aux Camélias*, was Alphonsine Plessis, born in 1824 in Normandy. It was under the name of Marie Duplessis that she married a young and wealthy Englishman who died shortly after of tuberculosis.

In Paris, she became one of the fashionable courtesans of the day, and met the playwright Alexandre Dumas, *fils*. Their liaison lasted but a few months. While in a state of advanced pulmonary consumption, and despite her physicians' advice, she continued, to the end, a whirlwind of social life, seeking at the balls every night an escape from solitude. She was the centre of worshiping attention wherever she went, and when she died in 1847, at the age of twenty-three, the public sale of her belongings was a social event. According to Charles Dickens, who attended the sale in Paris, one could have believed that Marie was a Jeanne d'Arc or some other national heroine, so profound was the general sadness.

Dumas learned of the death of his former mistress upon returning from a journey in Spain, and it appears that he wrote *La Dame aux Camélias* under the influence of the immediate emotion. The play enjoyed an enormous success. Such was the appeal of the theme that it became the custom for lovers to take camellias to the grave of Marie Duplessis in Paris; however, it seems that the use of the flowers in the play was purely imaginative, and that they had never been associated with the heroine during her life—as Dumas himself has testified. The play was seen in Paris by the American actress, Jean Davenport Lander, who insisted that it be immediately translated into English so that she might take the leading rôle. Under the title *Camille, or the Fate of a Coquette*, it was an even greater triumph in New York than in Paris, and its plot, hardly modified, was taken up in other plays and novels. Verdi utilized the theme in *La Traviata*. Though the opera failed in Venice, where it was first produced in 1853, it was enthusiastically received elsewhere and especially in France.

◆ The original of Mimi of the opera *La Bohème* also lived in the Paris of the 1840's. She was a flower girl of humble origin, married to a poor shoemaker. Seeking adventure and romance, she had followed a young architect, who had introduced her to a group of unconventional and impecunious artists and writers. They met as an informal club which was called Bohemia and of which Henri Murger was one of the leaders. Murger's verve and sentimentality appealed to the fickle Mimi and, despite his poverty, she came to live with him in 1847. She was already very ill, "pale like the angel of phthisis," and after a year had to be taken to the Hôpital de la Piété, where she died of tuberculosis in 1848. In the same year, Murger achieved literary success with his novel *Scènes de la Vie de Bohème*. In 1849, the book was made into the play *La Bohème*, which later served as the basis for Puccini's opera. Thus, like Marie Duplessis, the facile and irresponsible Mimi indirectly determined the international fame of a writer and of a musician.

The distorted picture of consumption drawn by poets, novelists, and artists was in keeping with the peculiar ideal of feminine beauty that was then prevailing. In

OF THE ROMANTIC AGE

BY RENÉ AND JEAN DUBOS

France, the boisterous female type of the Revolutionary Era had been displaced in popularity shortly after 1800 by the languishing beauty dressed in vaporous muslins. Sheer white materials of cotton, linen, and silk became the rage, regardless of the season. It was fashionable for women to wear as little as possible. All clothing, including jewellery and accessories, was not to weigh more than eight ounces. The wearing of thin clothing, even during the winter, was in fact claimed by some hygienists of the time to be responsible for the influenza which broke out in Paris in 1803, and which was consequently referred to as the "muslin disease." The new fashion was also believed, and is still considered in some modern writings, to have been instrumental in bringing on the epidemic of pulmonary phthisis that reached its peak shortly thereafter. Because it was the fashion for men to develop a passion for pale ladies apparently threatened with death, young women took to drinking lemon juice and vinegar as a means of killing their appetites. By extolling pallor, wrote a French commentator, Byron's poetry brought fortunes to grocers through increasing the sale of lemons! A "romantic dinner" was characterized by the affected indifference of the *convives* to the food. It seems not unlikely that many of those who regarded a consumptive appearance as the utmost in refinement and distinction eventually became victims of the real disease out of their efforts to play the part.

◆ When languid pallor became a fashionable attribute of women, the use of rouge was abandoned in favour of the whitening powders. It was not until the twentieth century that "sun tan" powder appeared, and to look in robust health was no longer regarded as vulgar.

Two young consumptives, the wives of Rossetti and Morris, had served as models for the long, cadaverous women with sensuous lips so commonly seen in the English Pre-Raphaelite school of painting. Edgar Allan Poe also had satisfied the nineteenth-century pale ideal of feminine beauty through association with consumptive young women: first his child wife, Virginia; later Fanny Osgood, dying of a cough that was killing her "by inches, and there are not many inches left." Various scenes of Virginia's life made of her the personification of the romantic heroine. One evening in January, 1842, the Poes were giving a party at their Fordham cottage. Dressed in white, "delicately, morbidly angelic," Virginia was singing and playing the harp in the glow of the lamplight. Suddenly she stopped, clutched her throat, and a wave of crimson blood ran down her breast. Although accidents such as this caused much anguish to Poe, he did not recognize hemorrhages of the lungs as evidence of severe pulmonary disease. Instead, he looked on his wife's illness as the source of a strange additional charm, which rendered more ethereal her chalky pallor and her haunted, liquid eyes.

◆ He was not alone in regarding delicate women, given to fainting and languidly lying upon invalid couches, as the ideal of the poet. This attitude was so general that it secured a moment of literary fame for the now forgotten Davidson sisters of Plattsburg. Their mother, Mrs. Davidson, was a poetess and consumptive. Her two daughters, Lucretia and Margaret, published poetry which was widely acclaimed in America and England. Lucretia wrote in a dark room—to the music of an Æolian harp in the window—strange and wild poems about the Near East; Margaret borrowed Western themes for her romantic outpourings. Both Lucretia and Margaret died of tuberculosis before they were twenty. Edgar Allan Poe, Washington Irving, and the Poet Laureate, Robert Southey, wrote of them as the symbols of poetic fire, regarding consumptive death as a fitting climax to their genius.

Less explicit, but no less real, was the effect of phthisis on masculine manners. For instance it probably accounts for the frequent use of high neckwear by the men. A famous Parisian critic, Véron, director of the Opera and sponsor of Rachel, was known to be severely afflicted with tuberculous nodes in the neck and always wore a high stock to dissimulate the blemishes. This trait led him to be known as "the Prince of Wales" and to receive mail addressed simply to *Monsieur Véron, dans sa cravate, à Paris.*

The wasting and emaciation caused by phthisis added to the glamour of many of the romantic artists and poets just as languor did to the charm of young women. Tom Moore, himself a consumptive, recounts in his diary that he visited Byron, who had been sick in Patras, in February, 1828.

"I look pale," said Byron, looking in the mirror, "I should like to die of a consumption."

"Why?" asked his guest.

"Because the ladies would all say, 'Look at that poor Byron, how interesting he looks in dying!' "

Even the robust and sensuous Alexandre Dumas made occasional attempts to look frail and consumptive. "In 1823 and 1824," he writes in his memoirs, "it was the fashion to suffer from the lungs; everybody was consumptive, poets especially; it was good form to spit blood after each emotion that was at all sensational, and to die before reaching the age of thirty."

Facetiously Dumas thus alludes to the ancient belief that there exists some relation between tuberculosis and genius. Throughout medical history there runs this suggestion—that the intellectually gifted are the most likely to contract the disease, and furthermore that the same fire which wastes the body in consumption also makes the mind shine with a brighter light. In fact, so much were the physicians of the ancients impressed with the peculiar nervous force displayed at times by consumptive patients that they invented a word for it—*spes phthisica*, characterized by a perpetual hope of recovery even in the face of devastating disease, and by a feverish urge for accomplishment.

Unfortunately, the consumptive pays a severe penalty for the effervescence, for the excitement of feeling "stingingly alive." It is the sense of frustration that comes from being incapable of expressing in action or even in words the imaginings born of fever. Stevenson wrote "of the baseless ardour, the stimulation of the brain, the sterile joyousness of spirits" that he often experienced. Keats also had experienced this pathetic frustration when he arrived in Naples, so exhausted by disease that he was hardly able to perceive the beauty of the Bay—"Oh! what a misery it is to have an intellect in splints!"

There may be, nevertheless, some basis for the statement that consumption fosters and nourishes genius. Within certain limits fever from any source can heighten emotion, sharpen perception, and render intellectual processes more lucid and rapid. "Six weeks with fever is an eternity," wrote Balzac. "Hours are like days . . . then the nights are not lost."

Accounts of the treatment of phthisis during the nineteenth century reveal that opiates were then almost universally used to quiet cough and diarrhea and to ease mental anguish. Opium-eating had been adopted by the Romantics in the circle of Schiller in Germany, then by those in England and France. It had become part of an æsthetic creed, a means of liberating the unconscious, of achieving unity with Nature and release from the constraints of society.

It is probable that every consumptive became, in some measure, an opium addict, and it may be *(Continued on page 208)*

Vertès TELLS HIS STORY

Excerpts from "Amandes Vertès," his tongue-in-cheek autobiography in words and sketches, just published in France.

Hungarian-born, Marcel Vertès is a man of multiple talents. For more than twenty years his fine, witty drawings, many of them appearing in Vogue, have delighted Paris, London, and New York. His album of sketches, *It's All Mental,* ribbing psychoanalysis, has just been published here. Later this year the movie, *Moulin Rouge,* based on the life of the painter Toulouse-Lautrec, and starring José Ferrer, will carry the encompassing credit line "Production designed by Marcel Vertès." In addition to this creative background work, Vertès appears in part in the film: his hand is photographed whenever it is necessary to show Lautrec painting or sketching.



THE WIDOWS OF UNCLE TIVADAR



THE SEVEN AGES OF VERTÈS

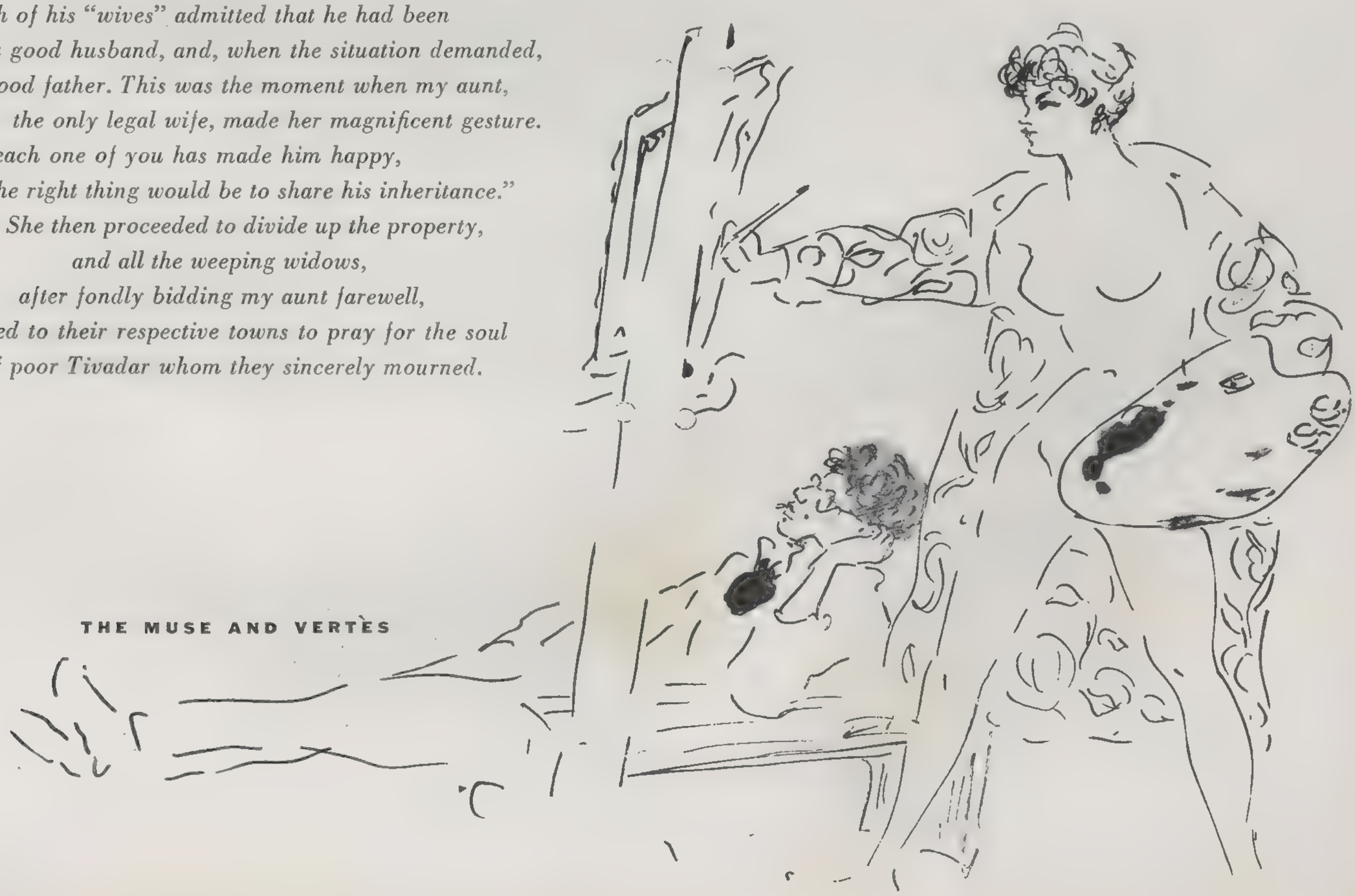


UNCLE TIVADAR



UNCLE TIVADAR'S LEGAL WIFE

The year my Uncle Tivadar left for America
I wasn't even born. He stayed away twenty-five years,
never writing to his wife whom he had forgotten
to take with him. The poor woman cried incessantly and
dressed in mourning although everyone knew her husband was alive.
One evening, my Uncle reappeared like Mephisto.
All of a sudden we saw him in front of us.
His plaid suit was too big; so were his shoes
with their tips turned up like rhinoceros horns.
I thought he looked like a clown, and I loved clowns.
Quite naturally, my uncle and I took to each other
with enthusiasm. He knew thousands of stories
and told them all to me. He had been
with Buffalo Bill's Circus and Barnum & Bailey.
Later he had his own troupe of midgets, all Hungarians. My uncle had great fun laughing
at his own stories, his hilarity often mounting until he was overcome by it.
After his return to Hungary, he had an original idea. Uncle Tivadar was the first to ask the government
for an exclusive bill-posting concession. He died wealthy some years later.
On the day of his funeral, a large group of women in mourning arrived from different parts of Hungary.
They were his wives, each thinking she was the only one.
He had travelled a lot in his bill-posting days,
and used to stay several weeks in each town.
Each of his "wives" admitted that he had been
a good husband, and, when the situation demanded,
a good father. This was the moment when my aunt,
the only legal wife, made her magnificent gesture.
"As each one of you has made him happy,
the right thing would be to share his inheritance."
She then proceeded to divide up the property,
and all the weeping widows,
after fondly bidding my aunt farewell,
returned to their respective towns to pray for the soul
of poor Tivadar whom they sincerely mourned.



THE MUSE AND VERTÈS



AN ANTHROPOLOGIST IN THE KITCHEN

Frederick Louis Stagg, a Research Fellow in Physical Anthropology at Harvard, lives in a red brick house in Boston's Back Bay. Besides his anthropological work with Professor Ernest A. Hooton, on the relation between human body types and man's activities, Mr. Stagg's major interest is in the kitchen. With scientific precision and French perfection, he does his family's marketing (whenever possible) and the cooking. A versatile man, he has done a stint in the British Army on a special mission to Ceylon and India, spent five years as director of the largest cocoa plantation in the New World. He and his handsome wife like to give small luncheons in their Boston kitchen or big dinners in the distinguished, double-chandeliered dining room.



CECIL BEATON

GREAT FRENCH COOKING IN SMALL AMERICAN KITCHENS



Mr. and Mrs. Stagg in their crimson and yellow library

BY FREDERICK LOUIS STAGG

Many people I have known sigh as they recall the days when servants were plentiful. Many more harbour the illusion that servants were perfect two or three generations ago. But from what I have read in the works of that period, the problem was never an easy one; Jeeves never lived outside the printed page and even there his usefulness was largely limited to setting off the doltishness of his master.

In the more primitive countries where the institution of domestic service has endured the longest, the sufferings of the masters are proverbial. In India there was always anxiety over the "bearer." The "No. 1 boy" in China was a recognized racketeer: I remember an American friend in Peking who got so fed up with her No. 1's "squeeze" (the tribute he exacted from all shopkeepers, et cetera, and for which she had to pay in the end) that she finally drove a bargain with him by paying him a flat monthly rate for her board and service.

Although there have been some servants in this country, the American word "help" is much more correct in describing them. Nowadays, however, only a few survivors from a past era remain, and household chores are attended to by the householders themselves with or without the aid of daily workers who have their independent lives outside of their hours of labour.

But in order to enjoy this happy estate to the utmost, you need to know how to cook.

Tinned and frozen foods are all very well, but not as a complete diet. You need fresh food, freshly cooked, to ensure your health and increase your enjoyment of life. Restaurants are also all very well, but, besides being expensive, are wearisome in the long run. What you cook at home is always best and helps dig your roots in deeper. Your lares and penates, like Jehovah, are gratified by the incense of your cooking.

Cooking must be orthodox. *(Continued on page 196)*

MRS. EXETER AND THE



HORST

On these pages, the costume complete—a new fashion, as issued this year. This is the coat and the dress with a strong family likeness (you can see they're related) but none of the old irrevocable twinship of the "ensemble." Related by what? Not by a tight plot of matching buttons and appliqués, but by the fashion itself: by pebbly texture teamed with smooth; by far-apart-tones of the same colour; by the dress shape, gently mimicking the coat; by a subtle compatibility that Vogue readers will recognize as this year's. The complete costume is as distinguished a fashion as you can find this year. And here, every single one of the rules-for-flattery according to Mrs. Exeter—upheld. Flattering how? Flattering in their *look* of narrowness (quite false in one case); by their untroubled, rather elongated necklines, and gentle shoulders. Flattering, too, to one's sense of thrift ... because the complete costume is tri-seasonal, adaptable, and can go its separate way, confidently.

TWICE-AS-GOOD LOOK



Opposite: The curved-blade look—nothing rigid or hard, but pliant and seemingly narrow. The coat, a pebbly muted-rust woollen with this year's faint glisten, and this year's low-closing shawl collar. Teamed with a dress of chocolate-brown chiffon wool, with a thinly bowed neckline; a skirt easy in motion. Eisenberg costume of Forstmann woollens. Sizes 10 to 20. Bonwit Teller; Wm. H. Block; Halle Bros. The profile turban, by Laddie Northridge. We added the pale lynx muff, tiny umbrella. *Above:* The wide coat that isn't—unless you hold it out. In repose, it falls plumb from the shoulders, an enveloping darkness of light-catching black wool (the glistening "guard hairs") lined with white taffeta. (A wonderful evening coat also, incidentally.) The dress, vertical fullness narrowing gently at the torso, of black *peau de soie.* By Suzanne-Augustine. Sizes 10 to 18. Henri Bendel; Marshall Field. (Note: the longer-this-year spill of pearls.) White satin platter, by Dior—New York, at Henri Bendel.



THE DAY OF THE RED SHOE: EVERY DAY

Could be every day—the new red (blackened red) shoes. Fact: they go with every colour and every fashion worn on the four pages starting here.

1. In black, a new outdoor principle: the dress with its own coat-weight jacket. Dress, a rod of black wool. Jacket, cut *straight* from a new French fabric, textured wool and weasel hair (same as pop goes the . . .). By Paul Parnes, about $210 at Milgrim's; Hudson's; Montaldo's. The velours and jersey turban by Chanda.

2. Navy-blue wool flannel plotted with strictness for this slim young dress. Collar and cuffs are marked in with velvet and piqué. By David Goodstein, of a Botany flannel. $60; Rosette Pennington.

3. In Oxford grey jersey, another new conjunction: the dress and the cardigan. Dress has a buttoned-on white faille bib. By Talmack. Jersey by Heller, of wool and Avisco rayon. About $95; Lord & Taylor; Jenny's; Himelhoch's. Satin purse by Ingber, $8 plus tax, at Lord & Taylor.

4. New blackened red calfskin opera pumps by Air Step, $12 at Oppenheim Collins.





5. Blackened red alligator-lizard opera pumps; tall, thin heels. By Palizzio, about $23. At Hutzler's; Woodward & Lothrop.

6. Blackened red calfskin; opera pumps with peaked, cut-out sides, a piping of patent leather. By Troylings, $13; Macy's.

7. Blackened red calfskin suit pumps with a suède tongue, comfortable walking heels. By Collegebred, $25 at Tailored Woman.



2

COFFIN



3

Daguay

7



1



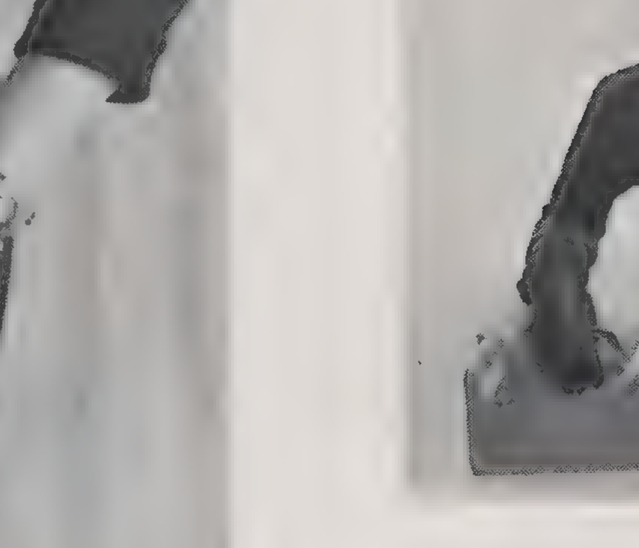
2



3



7



6



9



8

Dayuar

THE DAY OF THE RED SHOE

1. White chiffon, soft word for the throatline of this Oxford grey wool flannel dress. The slender skirt wraps and buttons at the back. By Leonard Arkin; Juilliard fabric, $50 at Saks Fifth; Garfinckel's.
2. Black and white tweed (its heyday in fashion is just beginning). Slim dress, marked with velvet, rhinestones. By Elfreda-Fox, of Forstmann tweed, $125; Altman.
3. Grey jersey handled with great suppleness in this new version of the all-day dress. Point: the contrasting bands of herringbone jersey. A Branell Original of Heller wool jersey; $70 at De Pinna. Back-swung velours cap by Walter Florell.
4. Garnet red velvet, known after-five flatterer: wear it, for surprises, with blackened red shoes. Dress has a fascia and tuxedo collar of black satin. By Ben Barrack of Martin velvet, $55, at Altman.
5. Black, grey, and white tweed; black velvet. Ingredients for a new kind of narrow suit—its cardigan jacket unpinched, unpadded. By Adele Simpson, about $145. At Lord & Taylor; L. S. Ayres; Himelhoch's. Suède shoes by Accent, $10. Flint


4

& Kent, Buffalo; Geuting's, Phila.
6. With non-tweeds: striped cotton gloves. Hermès design for Wear-Right. Lord & Taylor.


10

7. Stitched opera pumps in blackened red calfskin. By Paradise, $14. Bloomingdale's.
8. Blackened red calfskin opera pumps with soft bows. By Avon, $16 at Stern's.
9. Opera pumps with well-edited openness. In newly basic blackened red calfskin. By Customcraft: $17, at Oppenheim Collins.
10. Blackened red calfskin opera pumps with a collar of black stitching; curved heels. $10 at Chandler's French Rooms.



HORST

MAKING NEW FIGURES

Three ways a figure is made: by the diet and exercise route; by the eye that understands proportion-making clothes; and, our concern here, by the foundation garment—the girdle, the brassière that are the product of the corset makers' art. This autumn's fashions call for a figure *even* if (unlikely thought) your own self-esteem doesn't. And, as you see on these two pages, the completely moulded foundation of steel-willed nylon wisps, made almost, or entirely, without boning—is the accepted foundation on both sides of the Atlantic. The smooth hip-line, the controlled waistline, and the long, smooth torso are marks of the new figure and of the new corsetry. The easy line that's now the main line of day clothes loses its style without the basis of light, firm torso- and hip-control. For the best of the "easy" dresses are designed to reveal the figure—subtly but surely. The new evening sheath needs the firmest of under-lining; only in the continuing fashion for great evening dresses with moulded-top, billowing skirt, can the hip-line be relaxed while the torso is firmed into smoothness.



Paris corsets
Left: Photographed in the Lefaucheur workrooms, a corset designed especially for the Dior mannequins. Controlled hips, nipped waist, flat back, caved-in midriff.
Below: Designed by "Scandale" for Fath's mannequins—a light, supple, entirely unboned girdle.



FRANCES MCLAUGHLIN

American foundation for the new line. *Shown opposite:* There is architectural design in this all-in-one, that gives the smooth torso, the longer, smoother hip-line—achieved without a centimeter's expense to the waist. And there's not a bone, into the bargain: it's all done with double seams, strategic reinforcements, diagonal inserts of leno elastic. Another major bit of engineering here—a brassière attached at the centre front only, eliminating any downward pull. By Warner, in elasticized satin, the brassière of nylon lace and nylon marquisette; $35. This, and peignoir by Odette Barsa, Altman. Foundation also at Hudson's.

THE MARCHIONESS, THE SURGEON, AND THE BOOKIE

The laymen of the Cult of the Horse

BY OLIVER ST. JOHN GOGARTY

It was not yet half past twelve. Early as it was, outside the race track enclosure were thousands of the careless, happy-go-lucky tinkers, pedlars, fortune tellers, three-card trickers, and various others who come into being only at stated intervals which happen to coincide with the race meetings held all over the country.

Do not become impatient with this noisy rabble. Theirs is a tradition older than history, a tradition contemporary with the first fair or any assembly where men were gathered together for sport. Bear, then, with the mockery, the cries, the ructions (which will come later), and the cheers when any well-known person arrives. The rabble was at the Games of Tailteann, and they will be about, as long as there is a horse left to run. They are the laymen of the Cult of the Horse. True it is, you could not have a race meeting without horses. But neither would it be a meeting without the rabble without and the racegoers within.

New faces were everywhere within the enclosure: pink Englishmen and brown foreigners; fat women who were not home bred and the usual leathery huntin' women whom we all knew, and the hastening, busy, long-nosed men. For years I had puzzled over the problem: how comes it that racegoers have long noses? You never see a snub-nosed jockey; but that is not a solution of the great enigma. It is, of course, a well-known fact that devotees of any kind grow to resemble the object of their devotion. Thus husbands come to look like their wives, and sometimes *vice versa*. Perhaps the attraction that is said to be felt for opposites has died down. Yet the question goes unanswered: why are long-nosed men found in all the enclosures where the Cult of the Horse is being celebrated?

You meet them at the Spring Show, the Horse Show, Punchestown, Leopardstown, The Park, the Curragh, Fairyhouse, and Baldoyle. Owners do not have them. That I will admit. It is among congenital devotees that the long nose is found. You might think that this comes from poking noses into race cards; but you would be wrong. These men need no race cards. Among the stewards are to be found the longest noses. They are of the inner sanctuary as it were.

With the women it is different. Their noses are not necessarily long. The racial characteristics so to speak have influenced them differently. They have been so much in the saddle that it is the leather pigskin that has affected them. They wear country tweeds made far away from the country by London tailors, and low-heeled shoes. And when they can indulge their addiction they have stables in which they breed horses—dams, sires, and foals.

One of them, a Marchioness, caught sight of me. She was a very successful racegoer. She never lost a bet.

She stood with legs akimbo in front of me, a bulk of womanhood. Her voice was gentle. She was really a gentle lady when not crossed.

"What have you been doing with yourself?" she asked.

"Lying fallow more or less."

"See you again." She smiled and moved on.

The bookies were on their stands shouting like muezzins. There are no laws against betting in Ireland. Refreshments were shut off until the end of the first race. Bookies from the North were in evidence. Hughie McAlinden, with the euphonious name, was calling from his pinnacle. A fat English bookie laid the odds in guttural tones.

It may be democratic to rub shoulders with other worshippers; but I hate to be jostled. I hate to be butted-in on when talking to a friend. I had this unpleasant experience in front of the Grand Stand. I had come across the Marchioness again and she was asking me, "not as a medical man but as an intelligent observant human being" how I accounted for the fine fettle of the horse. I was thinking of some noncommittal answer when up rushed a fellow with a bullet head, narrow shoulders, and an ingrown chest. He seized her programme. With a pencil he transferred the names of the horses she had marked to a piece of paper.

"Thanks, Violet." He was about to rush away when I asked, "Are you a stockbroker by any chance?" He tried to look through me. I smiled blandly as I looked him up and down.

"What's that got to do with you?" he asked.

"I noticed that you have the habits of one; one glance at the market and off you go." Off he did go.

From the throats of tens of thousands came the cry, "They're off!" The shining horses passed us once. I watched the impassive faces of the lightweight men who crouched on the horses' withers, watchful, alert, although their faces, with a deep line on either cheek, registered nothing.

Again they passed. This time they were in the straight, a cloud of rushing colour with flashing limbs beneath. The turf became as sonorous as a drum. Silence while the hooves reverberated. Loud cheers at last broke the tension. The board that announced the winner spelt out "SHANKS."

"So I thought," the Marchioness remarked. "What about some plovers' eggs?"

She led the way to the marquee of a Dublin club but I said, "I think we'll go to Ted's car."

We left the enclosure and went to where the cars were parked. We found Ted's man, James, dispensing lunch. When the Marchioness appeared, the guests faded away.

James gave us seats in the sedan. He spread napkins on our knees.

As she sipped her champagne, the Marchioness said, "I asked you a question when poor Ned came to consult my card—it is against his principles to buy one of his own—the question is this, how do you account for the fitness, strength and speed of the horse?"

For the look of triumphant rapture on her face I said to myself, "It is coming now." But I answered, "Selective breeding."

"Ah, no," she said. "It is more than that."

I remained silent and resigned.

"Can't you guess?"

Sadly I con- *(Continued on page 201)*

MEMO TO MEN:

THE SHORTER RAINCOAT

We like the way this looks—this man's raincoat that's almost knee-level. And men, we think, will like the way this feels—much easier to walk in, and when it comes to driving, infinitely more comfortable. These look right, too, in town with it: derby, tied silk muffler, straight-tipped shoes. Raincoat by Alligator in Galecloth, a twilled waterproof cotton, under $22. Brooks Brothers, N.Y.; Wanamaker's, Phila.; Hudson's; stores on page 200.

THE TWO-PIECE DRESS—

a changed personality

It's always had fine traits, the dress consisting of skirt and jacket; its gift for fit, for instance, has made it the solution for many women, year after year. But this fall, in the hands of top designers, it's become one of the strong personalities in the fashion picture—here, three examples. **1.** A dress that's more than a dress—because it's made in two pieces, it's something to hang right next to your suits. Of Wyner worsted jersey in the new basic, brown. There's a pink silk gilet to button in or out. Martini-designed, $90. At Saks Fifth; Woodward & Lothrop; Montaldo's. Hatter's plush bonnet from Mr. John. **2.** A dress that's black, but not a little-black-dress. The fact that it's made in two pieces, and with suit-detail, puts it in the new super-dress category. Of Juilliard wool and black braid. By Mollie Parnis, $90. Best's; Thalhimers; Hudson's. The fluffy hat of black Angora: John Frederics.



1

COFFIN



2



3

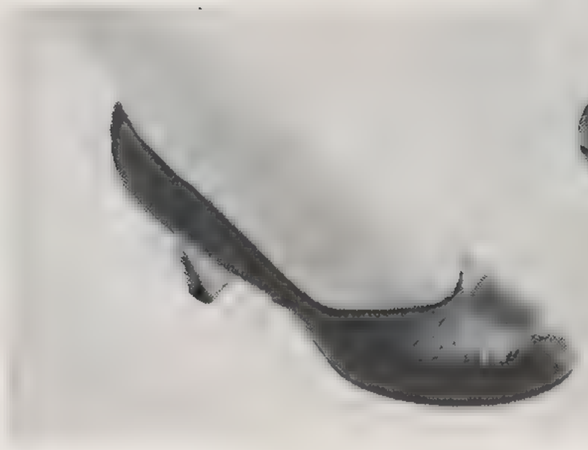
3. Two-piece dress built softly on the new suit body—narrow and unnipped in the waist. In cocoa wool-and-rabbit's hair by Stroock. The dress, designed by B. H. Wragge. From Bonwit Teller; Hudson's. Jersey cap: John Frederics.

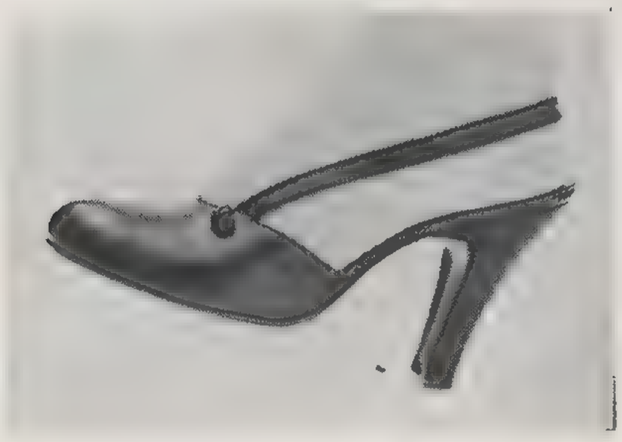
About the shoes on this page: They're all polished; they've all an element of texture. *Far left:* Opera pump of brown alligator-lizard, especially smart with black. By Marquise; $19. Rice's, Norfolk; Lamson's, Toledo. *At top:* Red lizard opera pump, with a thin leather collar. The basic shoe, this might be; that's red's new rôle. (The skin tanned by Fleming-Joffe.) $25. From Florsheim.

Right: Newest thing in kidskin—a fine, slight grain—enough, it seems, to make a kidskin shoe wrinkle-resistant. The shoe, a partial sandal by Newton Elkin, in Ameera kidskin, $25. Lord & Taylor. Ready October 1.



PRIGENT





SUIT SITUATION—EASING UP

There isn't a pinched waist here. There isn't a padded hip here. And there isn't supposed to be—this is the new suit body. (Write this statement on your memory and take it into the fitting room with you this autumn.) Among the five degrees of new suit-ease on these pages, there are two (both, on this page) that tell of another important new suit happening: the winter suit of coat-weight wool.

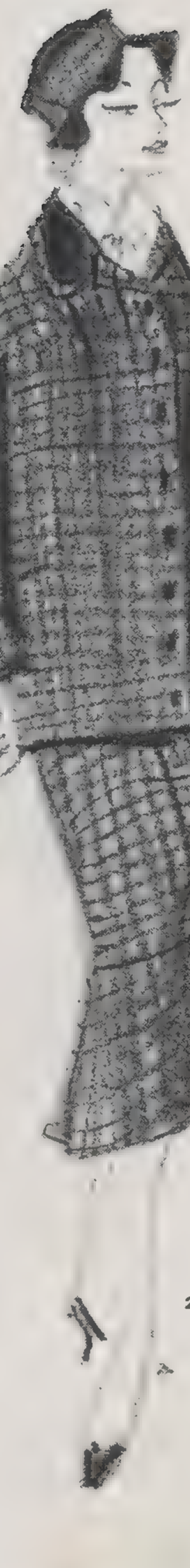
1. Fitted like a straight coat, a jacket in a coat-weight wool (a jacket, for that matter, that could be used as your autumn coat). The whole suit's of a grey pebbled wool by Forstmann. The collar, blouse, and jacket lining are all of striped Heller jersey. Designed by Raffi, $135. Russeks.

2. Fitted like a straight topcoat, the jacket of this winter suit; it has warmth enough to go well beyond the usual suit-weather. Black and white checked tweed with a black velvet collar. Here, the low-flared skirt is of the same tweed; but an alternate skirt would be worth having—say a black velvet blade. Kraeler-Frasca suit in Cobb & Jenkins tweed. $90. Jay Thorpe.

3. Fitted slightly, not tightly, a suit in a soft, frosted green wool. Don't ask the fitter for more waist-indention than that shown here—that's its fashion. By Jablow, in Lesur wool. $155. Bonwit Teller.

4. Fitted like a shirt, lightly-waisted, a suit of checked grey wool, the jacket tabbed and pocketed rather like a shirt. By Willi, in Forstmann wool, about $110. From Russeks; The Broadway.

5. Fitted like a middy—and that means fitted with little fit—a suit in winter's new green wool. By Carmel; in Forstmann wool. About $145. From Bergdorf Goodman; Woodward & Lothrop.






3
4
5
Dagmar

FOR VOGUE'S YOUNG NILLIONAIRE:

FIVE-O'CLOCK FLATTERY





1



2



3

Our Young Nillionaire (a girl who supports her own sense
of fashion on a fortune that's practically nil)
is thinking here of the pleasant autumn evenings ahead when
the right dress may move from cocktails to dinner to the theatre
with only a quick, admiring glance at a mirror in between.
Opposite: Black satin, given the white-collar treatment
in fluffy white fur—a princesse-line dress that
could be its own coat on warm fall evenings.
By Sportlane Deb in Celanese acetate satin, $30.
Jewelled black velvet envelope, by Souré, $11 plus tax.
White capeskin gloves, gold-braided, by Alexette, $5.
1. Late-day dress in black rayon faille with a middy-tied
collar, stitching from here on to a circle hem. By Aywon, $35.
2. Ivory brocade, very high powered in a dress cut
as simply as a fencer's tunic, with a full-gathered skirt.
By Sportlane Deb, in rayon-and-acetate, $25.
3. Late-day shirtwaist—it's black rayon taffeta
with a really full skirt, tasselled in braid, $45.



4

4. The shoe a Young Nillionaire
will wear, after five o'clock:
black satin stripling sandal. $17.
All, on these two pages, at Best's;
dress, opposite, also at Sakowitz.

VOGUE'S YOUNG NILLIONAIRE— DEVOTED TO JERSEY



1



2

RUTLEDGE



3



4

The Young Nillionaire sometimes thinks she invented the jersey dress. It fits her specifications exactly—and, for that matter, her pocketbook.

1. One of the nicest (and most logical) things to happen to jersey—the shirtmanlike tailoring of this dress; the use of sweater-ribbing for a built-in fascia; the colour, a new bright brown. By Carlye, in Wyner wool jersey, $40. De Pinna; Frost Bros.

2. Another jersey natural—the dress that starts as a turtle-neck sweater; here, in grey and white stripes with the easy, but never full, skirt of all the jerseys on this page. By Daryl, in Wyner wool jersey, $25. D. H. Holmes; Titche-Goettinger. Evans bag, Saks Fifth.

3. Jersey sweater dress, complete with ribbed turtle neck, sweater cuffs to the sleeves, in a jersey colour—electric bright blue. The calfskin fascia, its own. By Mary Muffet, in Wyner wool jersey, $30. De Pinna.

4. A sweater extended to dress length, with the easy line wool jersey takes so well on a young figure. Navy blue; the neckline, a backdrop for her pearls. By Trudy Hall. $18. Cloche hat, Oxford grey flannel, white Angora, a John Frederics Charmer, $13. White gloves, by Aris, $7.50. Picture-frame bag, an elongated pouch in wool and nylon. By Jenny, $13*. All, Bloomingdale's. Dress, also at Strawbridge & Clothier.

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IT STARTED LIFE, WHITE AS A SHEET IN OUR JUNE ISSUE.

SUCCESS DRESS OF VOGUE'S YOUNG NILLIONAIRES

She wore it, in sheeting, all summer long, looking, even on the hottest days, well-chilled and immensely tidy, and always with a waistline you could hardly speak of. Now, in a jersey year, it renews itself in jersey. Just the cloth for the full backs, and gathered skirts, hugged with the wide elastic cinches.

Right: The wide-away baby turtle-neck dress all fluidity. In black, waisted in chamois colour.

Below: The shirt dress with the beautiful gathered back yoke, a buttoned front, and pointed collar. Black jersey; pale chamois fascia. *Both dresses:* By Craig Casuals, of Wyner wool jersey. Here in black. Also in beige, red, or blue. $30. At Lord & Taylor; Garfinckel's; Frost Bros.



RUTLEDGE



"It's my one essential cream"

This is the cream trusted and loved by beautiful women all over the world.

This cream not only cleanses skin beautifully clean, but *at the same time* replenishes softening oil and moisture skin *needs* to look smooth, fresh.

There is an exclusive formulation of *skin-helping* ingredients in Pond's Cold Cream. Together these ingredients work on your skin *as a team*—in inter-action. When you swirl on Pond's Cold Cream, you get the effect of this inter-action on *both* sides of your skin.

On the *outside*—embedded dirt is lifted out of tiny pore-openings. And your skin is given softening oil and moisture it needs regularly.

On the *inside*—circulation is stimulated, bringing color into your skin, helping the skin repair itself and refine itself.



Mrs. Cornelius Vanderbilt, Jr. (*above*)—She has unusually fine skin that needs special protection from wind and from sun. "I feel nothing I've ever used keeps my skin looking so smooth and fresh as Pond's Cold Cream," Mrs. Vanderbilt says.



Mrs. Ellen Tuck Astor (*at left*)—People always notice the exquisite look of Mrs. Astor's skin. Mrs. Astor is devoted to Pond's Cold Cream. She says: "I've used it since my early teens. Pond's is my most helpful and most necessary cream."



The Lady Bridgett de Robledo (*at right*)
She divides her time between her native England and her adopted South America. Any change in climate can easily bother skin. But Lady Bridgett says: "Pond's Cold Cream keeps my skin always smooth. I really feel I *couldn't* be without it."

A fascinating immediate change can come over your face

Soft-cleanse—swirl satin-smooth Pond's Cold Cream all over your face and throat. Tissue off well.
Soft-rinse quickly with more skin-helping Pond's. Tissue off lightly.

Now *look* at your skin:

This double Pond's Cold Creaming cleanses immaculately—and brings back to your skin the oil and moisture it needs. *At the same time*, it *quickens* circulation, livens your skin.

Use it *every* night—remember, the robbing of your skin's oil and moisture goes on *every* day. (In the morning, do another quick Pond's Creaming to start your day with a delightful new freshness.)

Go to your favorite face cream counter, and get a large jar of Pond's Cold Cream *today!*



GREAT FRENCH COOKING IN SMALL AMERICAN KITCHENS

(Continued from page 175)

You can not throw away the heritage of generations of experience, of trial and error, of a long evolution as valuable to us as any. The art and science of cooking have reached their highest expression today in France; and it is to the great French masters that we must turn for guidance. It was not always so. Only three centuries and a half ago France was fairly primitive and barbarous in this respect. Then the Tuscan princess, Marie de Medici married Henry IV of France and brought her retinue of cooks and servants from Italy. It was they who introduced into France the great traditions of the Græco-Roman world. They, in turn, had evolved from the rough-and-ready barbecuing of Homeric days through over two thousand years of study and enrichment by contacts with near and distant lands.

Herodotus tells the story of the King of Lydia who, anxious to sample the famous Spartan gruel that made such warriors of the Lacedæmonians, imported one of their greatest cooks. The dish was presented to the expectant monarch amid all the fanfare of a great event. But, at the first sup, the king dashed the bowl away and commanded the cook before his presence. To his angry reproaches the Spartan replied: "To appreciate the flavour of our gruel you have to be born by the banks of the Eurotas!"

To any foreigner the flavour of the durian in Ceylon, of the thousand-year-old eggs in Peking, of Bombay duck in India, of maguey maggots in Mexico, of giant ants in Colombia, of haggis in Scotland, of sausages with griddle cakes and maple syrup in New England, and of a thousand delicacies all over the globe is a matter of—let us speak mildly—an acquired taste. It is by acquiring a taste for something that had inherent merit or by rejecting other less tasteworthy articles that French gastronomy has attained its pre-eminence in the world.

The French caught on to the refinements brought in by Marie de Medici's cooks. Progress was slowly made for two centuries against the appalling tendency to gorge and the tradition of exaggerated seasoning, probably inherited from the East via Rome. It was Antoine Carème who "routed the strong spices" out of French cookery; and that was only a century and a half ago. He was the father of present-day fine cooking; and our debt to him is greater than to any culinary master. His was a romantic figure, an artistic temperament, a truly inspired mind.

Carème was one of twenty-five children—so he declares himself. His poverty-stricken father took him by the hand one evening along the darkened streets of Paris, led him into an eating house, fed him a last supper as good as his last few coins could buy, and leading him into the empty streets again, abandoned him with this valedictory: "Go, little fellow. Farewell. There are good jobs to be had in the world. Leave us to go down the drain. Misery is our lot and we shall die in it. This is the time for making big money; all that is needed is brains, and you have them. Go, little fellow, and maybe tonight or tomorrow some good house will open its doors to you. Go with what God gave you!"

Like that small boy we stand today, abandoned by the past, thrown upon our own resources. That unhappy urchin could have knocked at one of a dozen unsuitable doors, but, as Gilbert says with feeling, "Fate led him to the house of an humble grub merchant" where he was apprenticed cook. "A good fairy," says Carème himself, "has often taken my hand to guide me to my goal." So, in turn, we shall reach for Carème's hand for help, knowing that he will not fail us.

We need not go to the source itself, since Carème's books are hard to find and his recipes Gargantuan, for our present-day requirements. But as all fine French cookery stems from his teaching we can choose from his direct and indirect disciples: Philéas Gilbert, Jules Gouffé, Henri Pellaprat, Prosper Montagné, Urbain Dubois, Escoffier, and a dozen other masters among whom there shines one woman, Mme. Ebrard Saint-Ange, whose book is possibly the finest practical guide for the amateur.

It is true that the majority of these masters must be read in French, for no translations exist. But more and more books are being edited in English by experienced authors who draw from their teachings, and the day is approaching when we shall dine with confidence at the boards of our friends without wondering what strange concoction we are being served.

Orthodox cookery is ample in its repertory. Dishes there are that require time and money. Many others can be readied in half an hour. With the modern refrigerator, freezer, stoves, and . . . *some* tinned goods, much time and trouble can be saved. Let me give you an illustration.

Brown sauce:

1. Scrape 3 or 4 medium-sized carrots. Wash. Chop them the size of your little finger nail. (The best way is to use a large sharp knife, keeping the point on the table.)
2. Skin 1 onion the size of an ordinary door-knob. Chop like the carrots.
3. Fold in 2 or 4 folds, 3 slices of bacon. Cut into small cubes like the carrots.
4. Put into a thick saucepan with a capacity for 2 quarts of liquid.
5. Place on burner and turn on high heat. Mix well.
6. After 10 minutes stir thoroughly with a wooden spoon.
7. After 10 minutes more stir again and add 1 bay leaf, 2 parsley stalks without leaves, and 1 pinch of thyme. Stir again.
8. After 10 more minutes the vegetables should be fairly well cooked: the carrots can almost be mashed with the spoon and the onions are yellowish. Stir thoroughly.
9. Take 2 level tablespoonfuls of flour (leveled with a knife run across the spoon), and dust it over the vegetables, stirring as you do so.
10. Lower the heat to medium.

(Continued on page 198)

Among his private clients Dr. Erno Laszlo numbers such famous beauties as:

The Duchess of Windsor
Greta Garbo
Lily Pons
Brenda Frazier Kelly
Vicomtesse de Bresson
Helen L. Arpels



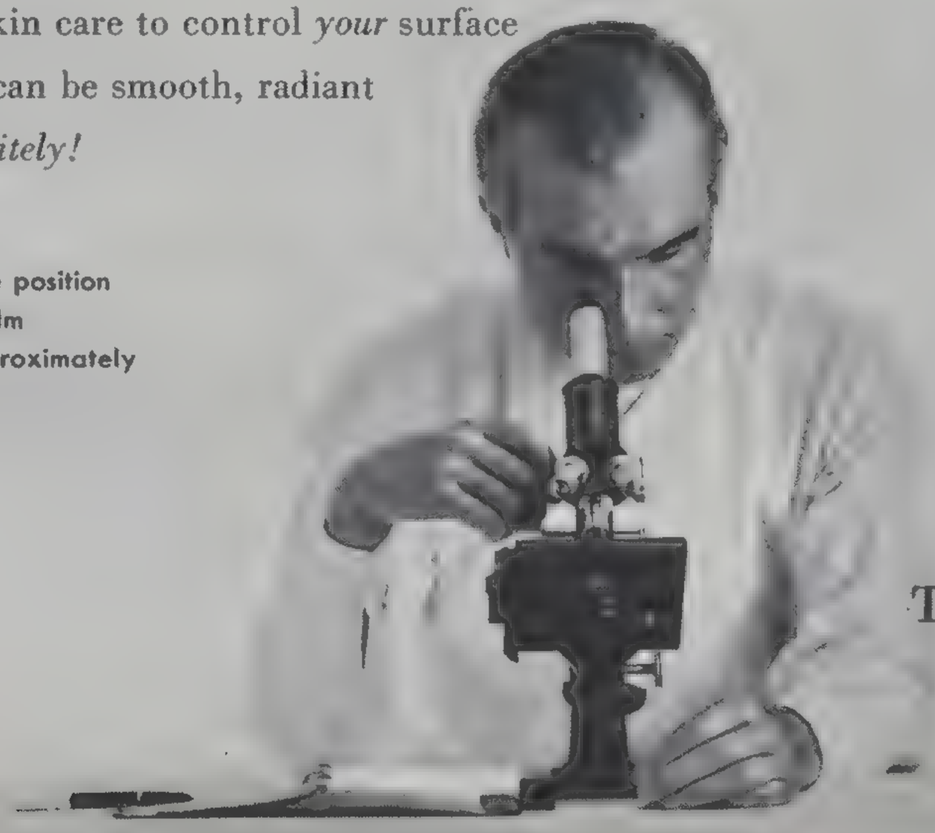
Natural surface film keeps your skin from telling time

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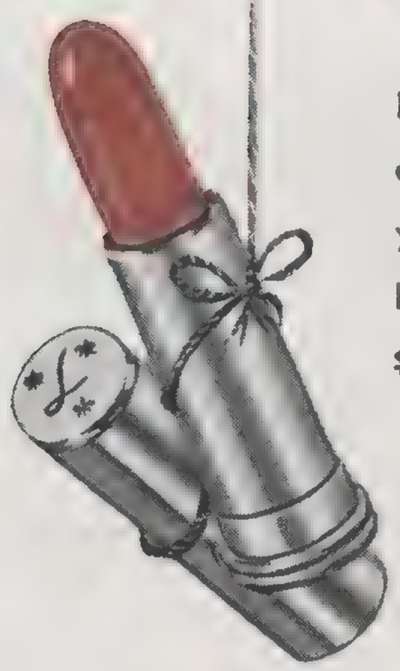
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GREAT FRENCH COOKING IN SMALL AMERICAN KITCHENS

(Continued from page 196)

11. Stir. Scrape bottom of saucepan with spoon. The flour will cook to a light brown at the bottom of the pan. If you do not stir it every few minutes, it will burn. So, this is the time to watch out and stir fairly often for the next ten minutes.

12. Add ¼ cupful of cold water, scraping saucepan bottom with the spoon, and immediately add, gradually and while stirring, 1 can of Campbell's consommé (plain). When this is well mixed in, turn up the heat to high.

13. As soon as liquid begins to boil, add 1 tablespoonful of Italian tomato paste. Stir thoroughly. Turn heat down to medium or whatever will keep liquid boiling gently. Boil 20 minutes, stirring once or twice.

14. Add 1 teaspoonful of Kitchen Bouquet, pepper and salt to taste.

15. Strain into slightly smaller saucepan through fairly fine strainer. The best are the conical strainers called *Chinois* or Chinese.

16. Set on heat sufficient to keep liquid boiling very gently.

17. As scum rises to surface, skim with a *metal* spoon, add a squirt of good dry French white wine, such as white Burgundy, Chablis, Pouilly, or even Graves, and stir with *wooden* spoon.

18. As soon as scum rises again, repeat this performance. Altogether do it 4 or 5 times, consuming about ½ a cupful of wine during 30 minutes.

19. Remove sauce from fire. Add tiny flakes of butter to *surface* in order to form a film of butter on it. Cover saucepan and place in a larger one with hot water. Keep thus until ready to serve.

20. Whip with a fork before serving.

This will make enough sauce for six to eight persons.

Steps 17 and 18 give the sauce its transparency and make it digestible. This portion of the recipe is hardly ever given even in the best French cookbooks.

"Too long," you will say. Not if it is a weekly performance, perhaps a fortnightly performance. For, think of the benefits. You have some chicken livers and gizzards left over (*never* use them to make a gravy for a roast chicken and even less incorporate them in a stuffing). Just heat a tablespoonful of butter in a shirring dish, put in the gizzard, which you will have cut away from its thick membrane, with salt and pepper, turn after 3 minutes; add the heart, and after 3 minutes the liver. After 3 minutes more, turn the liver, make a place in the centre of the dish for an egg, which you break into it, and put in the oven at 350°. After 5 minutes, take 1 or 2 tablespoonfuls of brown sauce and surround each egg with it; return to oven for 3 or 4 minutes, and there you have a fine egg dish. Or, if you have a small or skinny chicken: roughly slice ½ onion and put into a wide-mouthed saucepan with 2 tablespoonfuls of butter, and when it begins to fry, add the legs of the chicken with salt and pepper and, 5 minutes later, the breasts, over medium fire. Turn over after 5 minutes. As soon as you are ready to serve, remove onion and pour a wine glass of dry French wine on the browned side of the chicken: strain this through a fine sieve, mix with 2 or 3 spoonfuls of brown sauce, heat *without boiling*, and pour over the chicken.

Any stew will be transformed from a dull to a delectable dish by the addition of a little brown sauce. A humble little shoulder "ham," now generally called a daisy in this country, if put into boiling water with 2 whole cloves and an onion cut in quarters, and boiled a period of time equal to 20 minutes for each pound, is delicious and delicate if sliced and covered with warmed-over brown sauce. If you prefer, you add a spoonful of Madeira to the sauce. Powdered mustard, added little by little and in the quantity to suit your taste, will make a *sauce moutardée*, which is excellent with ham; or, you can change it to *sauce Robert*, by chopping up a small onion, adding it to half a glass of dry French white wine, boiling it down to half its volume, straining it through a fine strainer, and mixing it with your *sauce moutardée*. Or, you can omit the mustard, substitute chopped shallots for the onion, and you will have a *sauce Bordelaise*. There are dozens of sauces that derive from this fundamental brown sauce.

Béchamel is a white sauce, especially for fish but used widely for anything but red meats. To make it, follow the recipe for brown sauce through the eighth step, that is just before you add the flour. Then, turn out the vegetables on a plate and cover. You must make sure that there is no brown colouring at the bottom of the saucepan that would spoil the whiteness of your sauce; and if there is, you must wash out your saucepan thoroughly. Otherwise, just clean out all remaining bits of the vegetables with a spoon, and place the saucepan on medium heat with a tablespoonful of butter. As soon as it has melted entirely, but before it begins to fry, add the same quantity of flour and mix thoroughly. Let cook 2 minutes and stir again, never allowing this "binding" (the professional name for it) to brown. After 2 minutes more, add 1½ cupfuls of milk gradually, stirring all the while. If the milk dries very quickly, remove the saucepan from the heat until you finish mixing the binding with the milk. Add salt and *white* pepper to taste, and then the vegetables which had been set aside. Boil gently for half an hour, stirring from time to time, scraping the bottom of the saucepan with a wooden spoon to prevent browning. By then the sauce should be of the consistency of fairly heavy cream. Finally, you strain it through a fine strainer without trying to press the vegetables through, and you set it in a double boiler, dotting the surface of the sauce with flakes of butter, as for the brown sauce, and covering it to await serving.

Try a halibut steak, placed in an earthenware or Pyrex or heavy enamelled cast-iron oven dish of appropriate size with an onion the size of a golf ball, sliced and distributed one half under and one half over the fish, and 2 or 3 ordinary pats of butter, under and over, as well. Add a bay leaf, and as much chervil (fresh if possible) as you wish. Put it in a 300° oven for 20 minutes. Salt it lightly and then serve it with your béchamel.

You can vary béchamel almost as much as you vary brown sauce. One of the principal variations is *Sauce Mornay*, which means an addition of finely grated Parmesan cheese (grate it yourself and buy the real Italian product) in any proportion to suit you. This you can use on an egg nestling in cooked spinach and butter in a shirring dish, not forgetting to dot flakes of butter on top of the sauce. After lightly browning it under the broiler for 10 minutes, you have an Egg Florentine. Or, you can cook breasts of chicken lightly in butter, turning them before they brown, put them in a shirring dish with *Sauce Mornay*, dotted with butter, and brown under the broiler in the same manner.

These are mere tips from the immense treasury of French cuisine. They will serve you in good stead. But it is up to you to contribute the indispensable ingredient, and that is your real interest, even your passionate interest. So, make your kitchen as charming as you can, banishing the ugly utensils and the hospital atmosphere of an uninspired age. Make it a thing of beauty; hang good pictures in it beside your shining copper and your colourful *marmites*. Be it ever so small, the kitchen must awaken your artistic impulses.

For cooking is an art as well as a great science—like medicine. Anatole France deigned to quote Carême's words: "The fine arts are five in number, to wit, painting, sculpture, poetry, music, and architecture, the principal branch of which is pastry-cooking." Cookery even rises at times to the level of an inspired religion with its martyrs. We see the great maître d'hôtel of Louis XIV's time, the fabulous Vatel, plunge a dagger into his heart, broken by the failure of a dish. And in the depth of the Russian winter of 1812 we see, among the straggling of the *Grande Armée*, Napoleon's lumbering and disintegrating train; and along with all the clutter of abandoned muskets and swords, flags and broken cannon wheels, a wake of pots and pans, and with them, frozen dead, the great master, Laquipière.

A CHANGE IN THE COLOUR OF STOCKINGS

(Continued from pages 152-153)

When you choose stockings this autumn, remember that they'll seem much darker in the box than they will on the leg.

We've screened all of the following against the skin, and these are our continued findings about which shade of stocking goes with which colour of costume.

To wear with pastels and evening clothes: a skin tone or a nude beige

Belle Sharmeer.....“Tiara”
Northmont.....“Pink Parfait”
Townwear.....“Maple Beige”
Dexdale.....“Pale Blush”
Gotham .....“Portrait”
Virginia Maid.....“Fancy Free”

To wear with red, grape shades: a blush beige or a taupe beige

Aberle.....“Day Dream”
Phoenix... .....“Taupe Beauty”
Prim .....“Townbeige”
Hudson .....“Soft Taupe”
Larkwood .....“Taffeta”
Roman Stripe.....“Mauve Pearl”
Waltham.....“Mauve Taupe”

To wear with browns, wood tones: a warm copper tone

Luxite ..... .“Twinkle Tan”
Kayser.... ... .“Sun Blush”
Munsingwear ....“Sweet Cider”
Nebel .....“Ginger”
Modeltex.....“Quick Change”
Festival .... “Elm”

To wear with greens: honey beige, a warm light beige tone

Drexel . . ..“Tahiti”
Alba ....“Candy”
Vision .....“Trophy”
Claussner.....“Fall Festival”
Shaleen.....“Fan Tan”
Nolde.....“Stone Marten”

To wear with blue: a warm brown beige

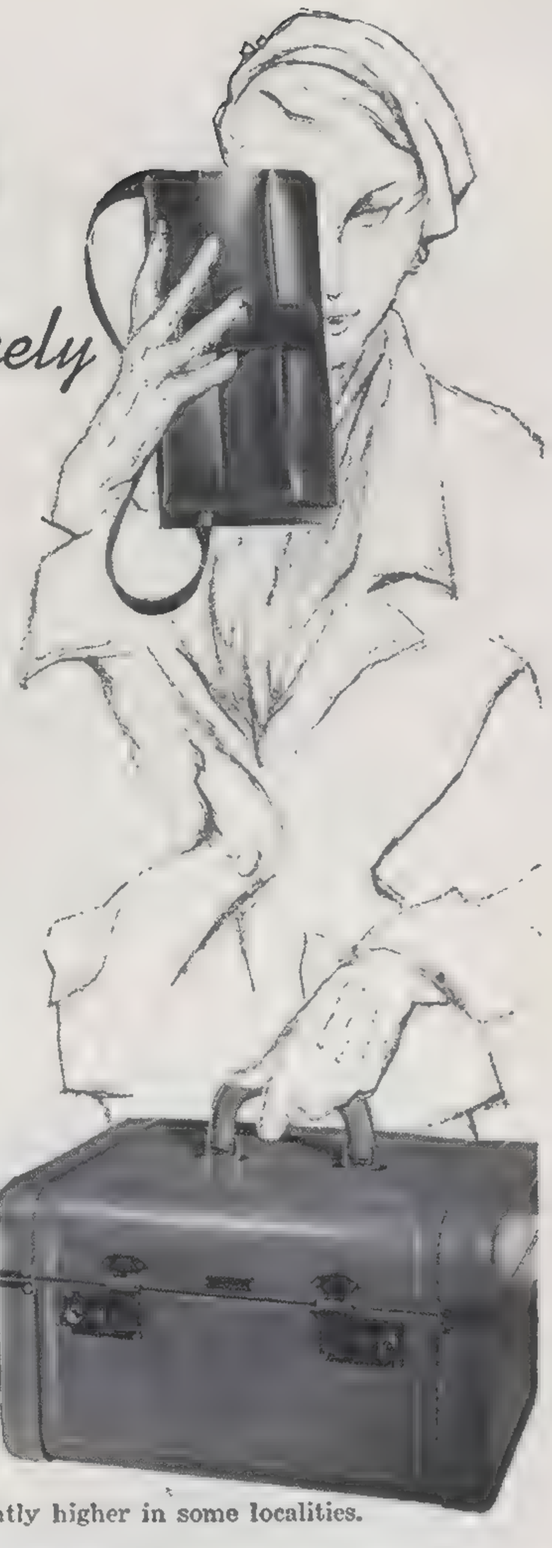
Drexel.....“Monte Carlo”
Cannon .....“Sunlight”
NoMend.....“Sunbeam Beige”
Van Raalte.....“Drama”
Burlington.....“Gold Rush”
Flatternit .....“Blonde”
Peck & Peck's Fiesta....“Scotch Mist”

To wear with black and greys: a delicate warm taupe

Berkshire .....“Gentle Taupe”
Glen Raven..... .....“Dusk”
NoMend.....“Snow Cloud”
Spurgeon.....“Smoke Taupe”
Hummingbird.....“Shadow Mist”
Gordon..... .....“Shadow Taupe”

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BALTIMORE, Schleisner Co.
BOSTON, Filene's
BUFFALO, J. N. Adam
CHICAGO, Chas. A. Stevens
CINCINNATI, H. & S. Pogue
CLEVELAND, Halle Bros.
COLUMBUS, F. & R. Lazarus Co.
DAYTON, Rike-Kumler
DETROIT, J. L. Hudson
HARTFORD, G. Fox & Co.
HOUSTON, Foley Bros.
INDIANAPOLIS, Wm. H. Block Co.
KANSAS CITY, Harzfeld's
KNOXVILLE, S. H. George
LOS ANGELES, J. W. Robinson
MEMPHIS, B. Lowenstein
MIAMI, Burdine's
NASHVILLE, Cain-Sloan
NEW ORLEANS, Godchaux's
PHILADELPHIA, John Wanamaker
PITTSBURGH, Joseph Horne Co.
SAN ANTONIO, Frost Bros.
SEATTLE, Frederick & Nelson
ST. LOUIS, Scruggs-Vandervoort-Barney
SYRACUSE, Addis Co.
WASHINGTON, D. C., Woodward & Lothrop

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WHICH SHOES? FOUR ANSWERS

1. The scissored shoe; new opened-up opera pumps, in brown calfskin with a tall thin heel. Very fresh compliment for a grey dress. By Tweedie, $13.

2. Brown calfskin suit pumps, the toes outlined with rays of stitching. Good pedestrians, and right with new city tweeds. $17; Selby Fifth Ave.

3. Walks in the country—if that's the way you travel, these brown calfskin Oxfords go right along. By Stetson, $20, at Lord & Taylor.

4. Thought for one of the new thin wool or crêpe dresses: black suède opera pumps striped with braid. By Red Cross Shoes, $13, at Stern's.



DRAWINGS BY FLORENCE KEVESON

MEMO TO MEN: THE SHORTER RAINCOAT

Following is a list of stores throughout the country where the raincoat shown on page 185 may be found.

Ann Arbor, Mich.....Wild's
Baltimore, Md.....Warner & Company
Boston, Mass.....Delano & Company
Buffalo, N.Y.....Jacobi Brothers
Cleveland, Ohio.....Sterling-Lindner-Davis
Columbus, Ohio.....Dunhills
Dayton, Ohio.....Metropolitan Co.
Elmira, N.Y.....Jerome's
Greenwich, Conn.....Kepple & Kepple
Harrisburg, Pa.....Pomeroy's
Ithaca, N. Y.....The Sport Shop
Minneapolis, Minn.....Juster Bros.
Pasadena, Calif.....William Taylor
Pittsburgh, Pa. Kaufmann Department Stores
Roanoke, Va.....John Norman
Rochester, N.Y.....McFarlin Clothing Co.
St. Louis, Mo.....Boyd's
St. Paul, Minn.....M. L. Rothschild
Toledo, Ohio.....The B R Baker Co

THE MARCHIONESS

(Continued from page 184)

fessed, "No."

"Breast feeding! Breast feeding and nothing else."

A man in pink with a white face and white moustache under a tall hat, put his head through the window.

"So that's where you are? Violet, come out of it. You must watch the second race. People expect it."

"Very well, Terence. I'll get going." She lifted her bulk out of the car. "You can stay here until Ted comes, or bore yourself stiff watching my mare lose."

I spotted the Toucher as he came out of the paddock. I did not flatter myself that he had not seen me first. Nothing escaped his eyes. That is one advantage of being illiterate; you look outwards all the time. The Toucher was looking for a stranger and he found one. He grasped his raincoat. (Why is it that strange racegoers always wear raincoats?) I knew the Toucher's methods: "Hide me for God's sake," he exclaimed. "If the bookies see me, they'll know that I'm giving ye a tip. Slip me a fiver quick and I'll bring it back to you doubled." The urgency and earnestness of the Toucher convinced the newcomer.

Next was a steeplechase. My attention was drawn to it by a low moan that filled the air. A jockey had fallen off his mount. All eyes were turned towards the grandstand. The instinct of the crowd was right. The great Surgeon McArdle was there; but he was down where the magnums floated in ice. Two of his acolytes caught hold of his Persian lamb lapels. "Come on, Sir, it is a matter of the greatest urgency." The Surgeon never missed a race meeting. He was large-headed with a square red face, with large uncertain eyes that were watchful behind gold-rimmed glasses. "Now, boys, get this right. There is no such thing as urgency in medicine. If he is not dead he'll hold out for another ten minutes. Wouldn't we all look well if we were to arrive as the breath was leaving him?"

The crowd opened. The great Surgeon was on his way. The jockey lay on the ground. To him the Surgeon was steered. He knelt down and moved the head round on a universal joint. The broken neck might have been heard grating. At last the Surgeon rose. In silence all awaited the pronunciamento.

"Boys, he's dead. But I'll do all I can."

The crowd did not cheer or jeer as I left the enclosure. Gloom had settled on them, but it would not last long. No Irishman can stand grief. Maybe that is what makes him acceptable. Maybe that is what makes him such a follower of the Cult of the Horse.

ITALIAN COLLECTIONS

(Continued from page 155)

FABRIC HIGHLIGHTS: noted, also at the Florence showings.

TESSITURA DI ROVEZZANO. Contessa di Frassinetto has achieved amazing results in rough cotton tweeds, fantastic straw, metal, and wool textures. Some of the most exciting clothes in the collections were made in these fabrics.

LA TESSITRICE DELL'ISOLA. Baronessa Gallotti's hand-loomed lamés in fabulous colours; wonderful gauze-like shimmering veils. Her clothes perfect for Capri. High-necked skin-tight evening overalls, huge loose coats, evening dresses with tank tops and full skirts.

VAL DI TEVERE. Hand-loomed fabrics, very reasonably priced. Some very amusing clothes: classic shirts and swinging skirts in rough tweed worn with draped and belted ponchos in contrasting colours.

CONTONIFICIO DI VAL SUSA. From the cotton mills near Turin—a wonderful new poplin. Vanna of Milan used it for excellent travel suits for men and women; made to be washed and pressed by oneself, if needs be. They are cool, crisp, and charming.

LINI E LANE. The most exciting hand-painted linen and wool; really fashionable, not artsy-craftsy.

ROME: A few designers chose to show their clothes in their own houses; among them:

VISCONTI. Professional, provocative. Two new coat shapes: one with a straight front, back fitted to an inch above the waist, then pleats or folds; the other, a straight-all-over coat with a bias-cut back. Suits have tight, fitted skirts, important collars. For evening: very simple dresses with enormous, jutting necklines. Rainbow-striped Basque shirts. Interesting coats in peasant cloths—Tuscan "casentino" and Austrian "loden." Weatherproof, naturally.

FABIANI. From this acknowledged master: two new and subtle suit shapes, necks very high in back, plunging in front. Tight skirts. Tailoring superlative—elegant and aristocratic. Excellent coats, easy, fitted and loose. One Ford dress in a new Toninelli fabric—his first wool, which looks like the world's best satin twill and feels marvellous.

FONTANA. An enormous collection, notable for the evening clothes.

ACCESSORY HIGHLIGHTS: Luciana's compacts—little round baskets of copper wire. . . . The amazing straws at Paoli, in Florence, used for everything from handbags to umbrellas to hats.... The Frattegiani "separates" shoes with interchangeable ankle straps, mudguards, front-pieces, heel-pieces. This Florence shop now has an annex in Rome.... Camerini's handbags—especially her satin evening handbags with removable saddles of the finest Venetian lace.... The jewels at Coppola and Toppo, in Rome—pearl dog collars, for instance, very Edwardian in feeling, chin-high, bosom-deep.





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Above: Narrowly striped, black and silver Shantung,
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Below: Pale-blue Shantung, with fine, curved cuffs,
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Both by Alice Stuart, at Best's; Jos. Magnin;
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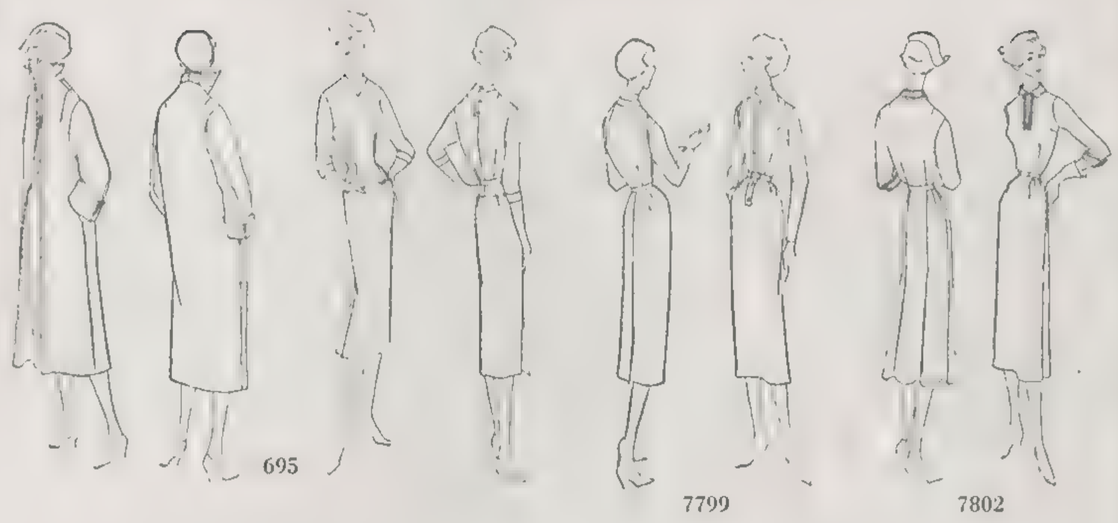
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Whatever your travel questions . . .

ASK MARY GORDON OF TWA

VOGUE PATTERNS

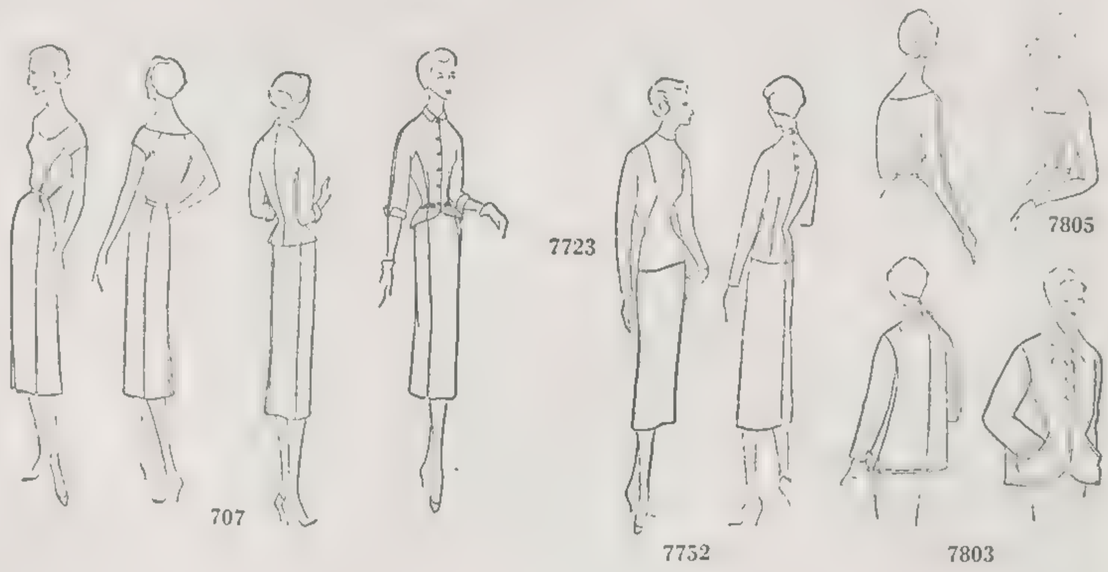
(Other views of Patterns shown on pages 164-167)



Above, Vogue Pattern No. 695. Dress with lowered waistline; its own coat. (The dress is part of the wardrobe; the coat is not.) Sizes 12 to 20 (30 to 38). For dress, in size 16, 2⅛ yards of 54" fabric. The price is $2.50.

Vogue Pattern No. 7799. Sheath jumper dress, cardigan-buttoned. Sizes 12 to 20 (30 to 38). For size 16, 1⅞ yards of 54" fabric. Price, 75 cents.

Vogue Pattern No. 7802. Dress with low-placed pleats at the back. Sizes 12 to 20 (30 to 38). For size 16, 2¾ yards of 54" fabric. Price, 75 cents.



Above, Vogue Pattern No. 707. Sheath dress and jacket. Sizes 12 to 20 (30 to 38). Needed to make dress and jacket, in size 16, 3½ yards of 54" fabric. Needed to make the dress alone, 2 yards of 54" fabric. Price, $2.

Vogue Pattern No. 7723. Turtle-neck middy blouse. Sizes 12 to 20 (30 to 38). For size 16, 1½ yards of 54" fabric. The price, 50 cents.

Vogue Pattern No. 7752. "Easy-to-Make." Trouser-pleated skirt. Waist sizes 24 to 32. For size 26, 1 yard of 54" fabric. The price, 40 cents.

Vogue Pattern No. 7805. "Easy-to-Make." Scoop-necked blouse. Sizes 12 to 20 (30 to 38). For size 16, 1½ yards of 54" fabric. 50 cents.

Vogue Pattern No. 7803. Hip-length coat, a straight boxed shape. Sizes 12 to 20 (30 to 38), 40, 42. For size 16, 2¼ yards of 54" fabric. Price, 60 cents.

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To get the samples of fabric, perfume, and lipstick described on page 165, send in the coupon below with 50 cents in coin to cover handling and postage. Only one package can be supplied upon each coupon returned. Since the supply is limited, this offer must expire October 31, 1952.

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VOGUE'S BUYING GUIDE

Vogue's Buying Guide tells you where you can buy the fashion merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. You will appreciate, of course, that it is impossible for a store to maintain a complete range of sizes and colors in stock at all times. Here are the stores selected by Vogue in shopping centers in every state. We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought.

*asterisk denotes stores that sell VOGUE PATTERNS



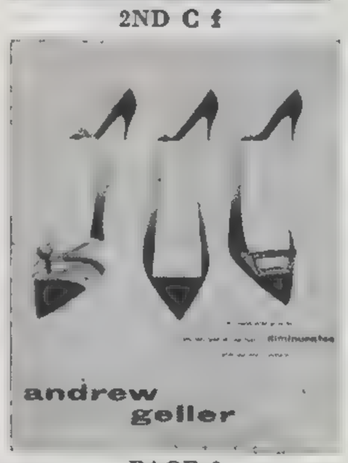
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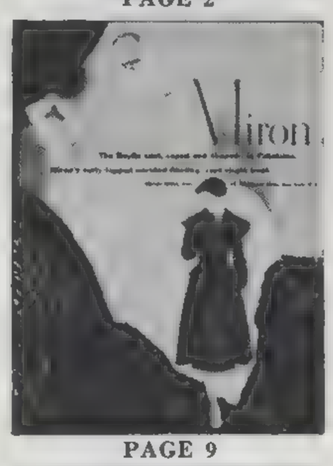
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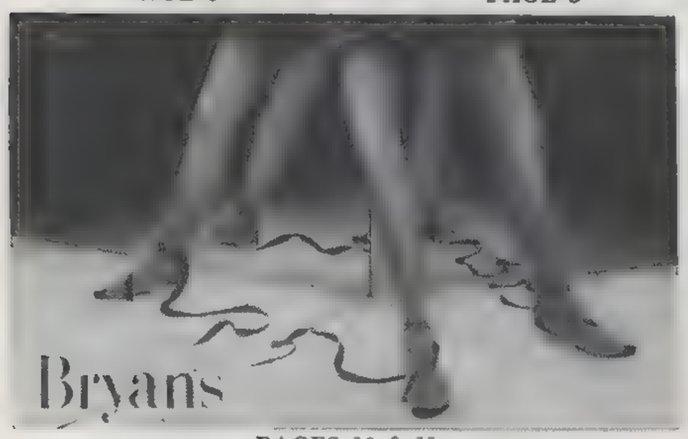
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Kesslers 6, 12, 28, 75, 93, 102, 103, 118, 119, 120, 121, 122
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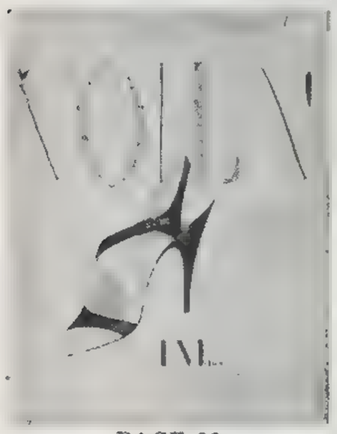
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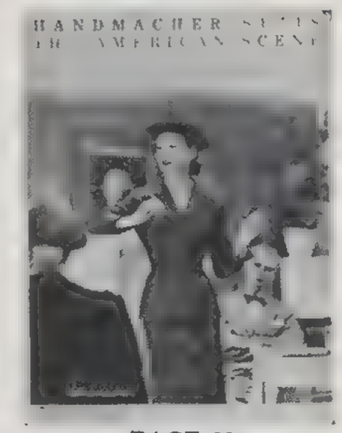
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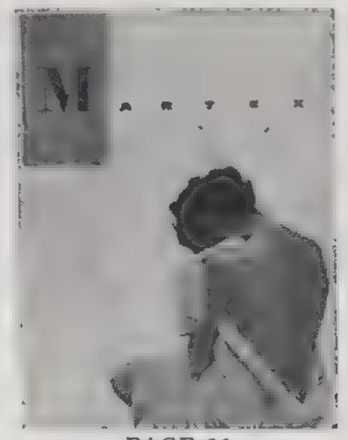
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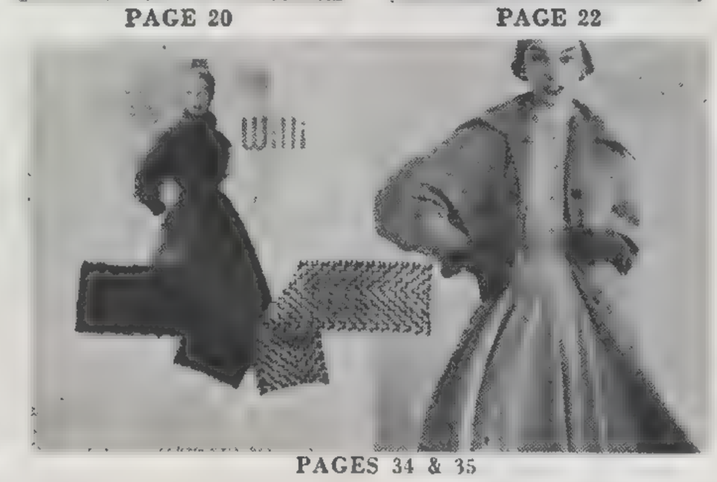
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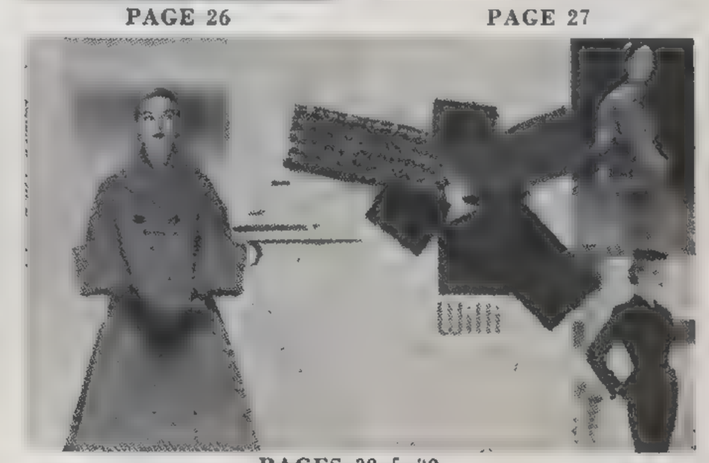
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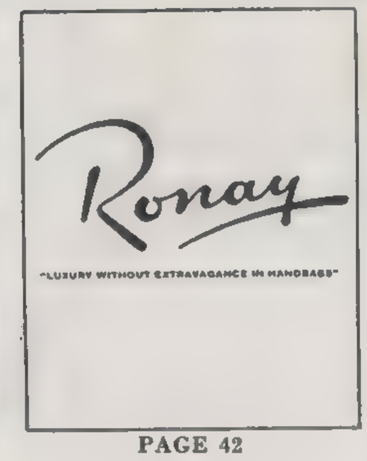
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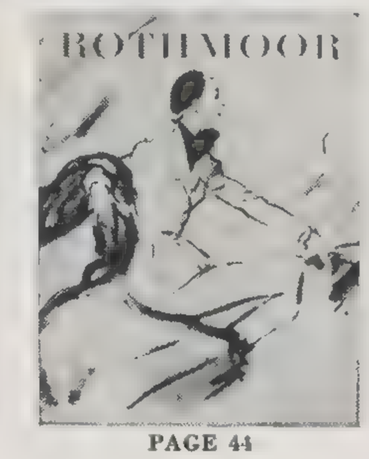
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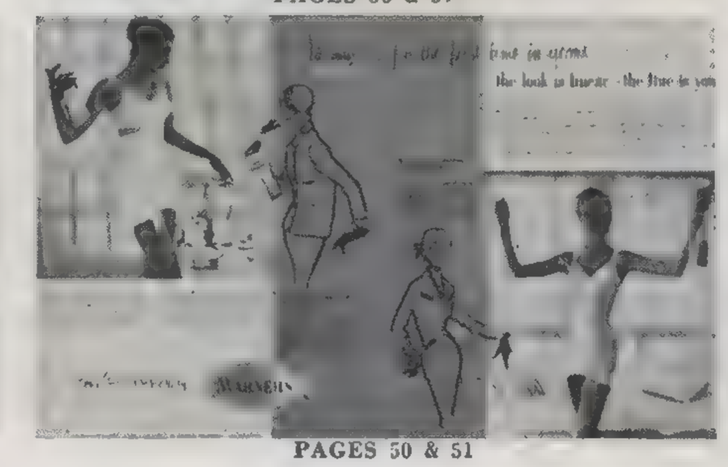
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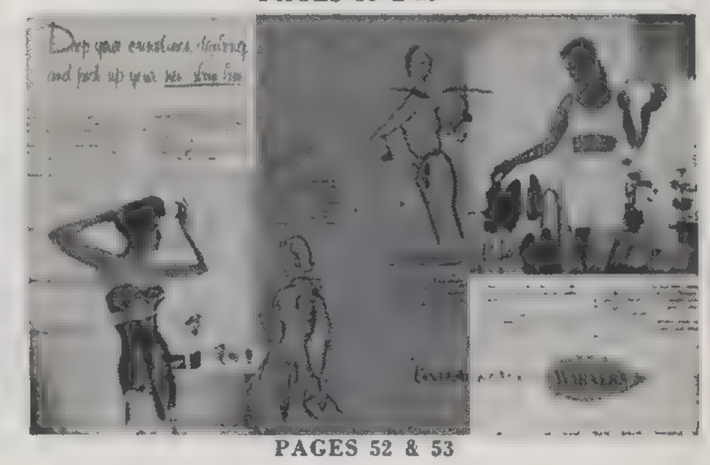
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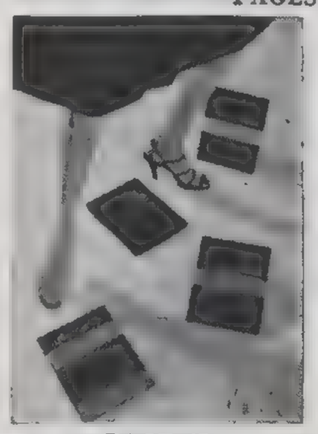
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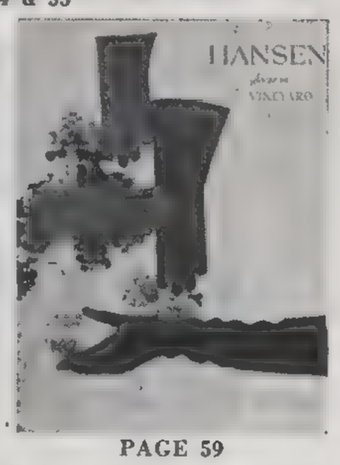
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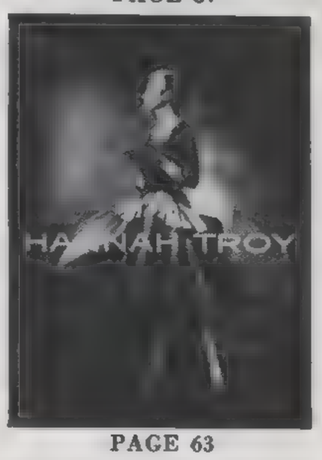
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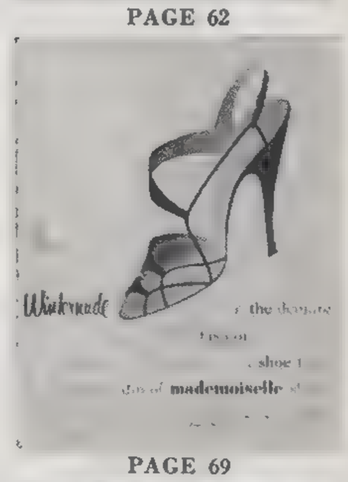
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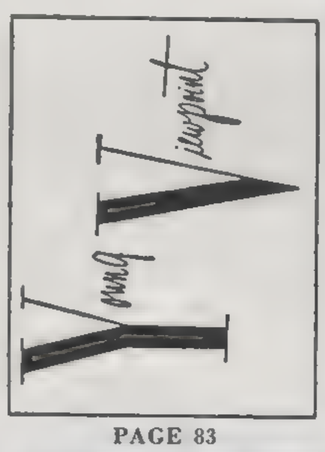
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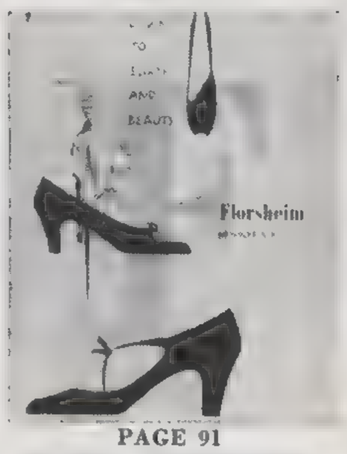
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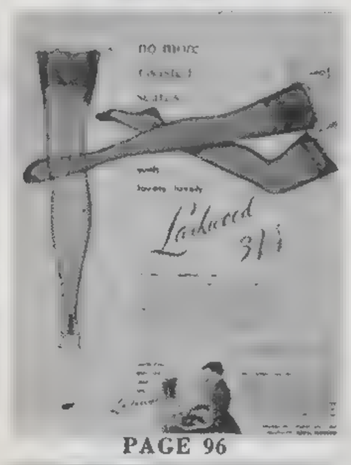
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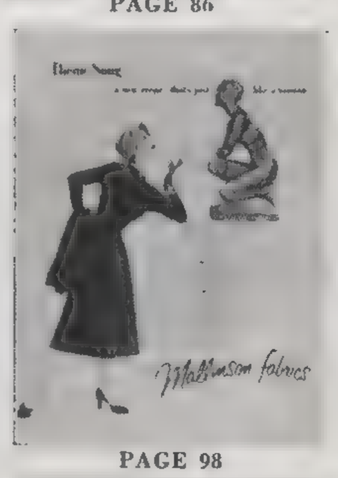
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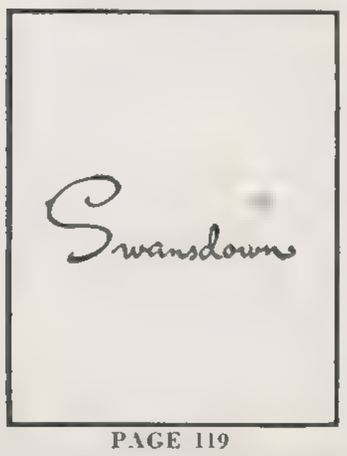
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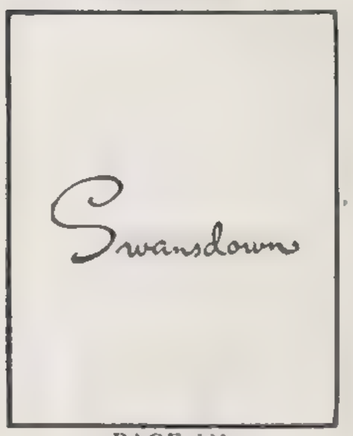
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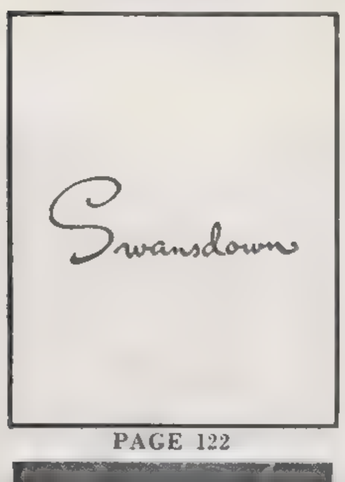
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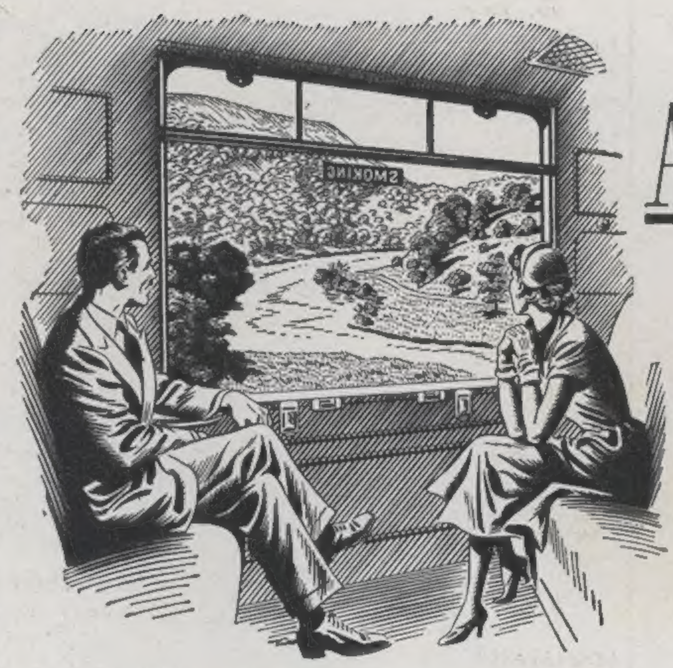
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THE "LITERARY ILLNESS" OF THE ROMANTIC AGE

(Continued from page 171)

wondered whether the drug did not contribute to the mental effervescence that expressed itself in poetry and artistic creation.

Even granted that tuberculosis can under certain circumstances stimulate spasms of creative eagerness, it is all too certain that the cost is often greater than the achievement, for periods of overactivity usually bring about extension of the disease as their sequel. The more eager and imaginative the patient, the more willingly he grasps at any stimulating influence—and, as a result, the more difficulty he has in checking the progress of his disease.

There is no evidence that tuberculosis breeds genius. The probability is, rather, that eagerness for achievement often leads to a way of life that renders the body less resistant to infection.

At a period when one fourth of the deaths was due to tuberculosis, and when exposure to infection was well-nigh universal, it is not surprising to find that many creative individuals also suffered or died from the disease. The wonder is that many more did not become consumptive, that they were allowed to enjoy long and healthy years of productivity.

The attitude of perverted sentimentalism toward tuberculosis began to change in the last third of the nineteenth century. In reaction against the artificialities of the Romantic Era, writers and artists rediscovered that disease was not necessarily poetical, and health not detrimental to creative power. Turning their eyes away from the languorous, fainting young women and their romantic lovers, they noticed instead the miserable humanity living in the dreary tenements born of the Industrial Revolution. In the labouring classes, consumption was not the aristocratic decline, inspiring works of art and leading painlessly to an ethereal release of the soul among the falling leaves. It was the great killer and breeder of destitution. Consumption, which had been for half a century the muse of literature, became a blot on society, symbol of all that was rotten in the industrial world. Against it, in a great crusade for health, turned the champions of a happier, more smiling life.

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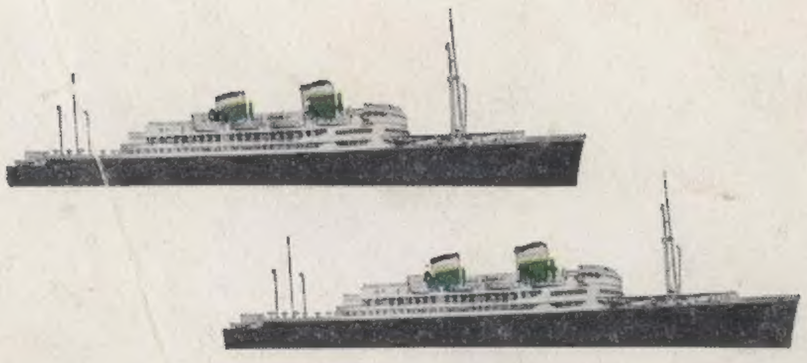
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